DOCUMENT RESUME

ED 211 119 IR 009 953

AUTHOR Brokering, P. Beth
TITLE Youth and Film. A Report on Through Our Eyes.
INSTITUTION Film in the Cities, St. Paul, Minn.
SPONS AGENCY Minnesota State Dept. of Economic Security, St. Paul.
PUB DATE Jun 81
CONTRACT 0-318
NOTE 113p.

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS *Demonstration Programs; *Disadvantaged Youth; Economically Disadvantaged; Employment Programs; *Film Study; *Job Training; Media Research; Program Evaluation
IDENTIFIERS CETA Youth Employment Program

ABSTRACT

This document describes a demonstration project in film education, employment training, and research which included an education and employment training program offered to 26 economically disadvantaged youths ranging in age from 14 to 19. For nine months, these students met for four hours each working day to work both on individual personal films, and on issue related films produced by the group. Concurrently, a full-time researcher developed and utilized quantitative and qualitative instruments to examine connections between experiential filmmaking education and its impact on participants' self-development and attitudes relating to media, work, and the educational process. This report includes information on the development of the project and student recruitment; the backgrounds of individual students, including pre- and post-interview data; curriculum and training methodology; research issues and instruments; and evaluation procedures and program outcomes. A formal evaluation written by an outside consultant concludes the report and supplementary materials are appended. (Author/LLS)

**********
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
**********

ED211119

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Richard Weise

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

# YOUTH AND FILM

A report on Through Our Eyes, a film education, employment training and research project, conducted by Film in the Cities through a grant from the Office of Statewide CETA Coordination, Minnesota Department of Economic Security (Contract #0-318, October 1979-80)

P. Beth Brokering
Program Coordinator/Principal Research Investigator

Dianne Peterson
Project Director

David Dancyger and Edith French
Instructional Supervisors

c Film in the Cities, 2388 University Avenue, St. Paul, MN 55114
June, 1981

IR009953

YOUTH AND FILM

Table of Contents


| | | Page |
|---|---|---|
| | Introduction | 1 |
| I. | Start-Up and Linkages | 3 |
| II. | Participants | 12 |
| III. | Curriculum and Training Methodology | 26 |
| IV. | Research Instruments | 44 |
| V. | Project Outcomes | 56 |
| VI. | Program Evaluation, Dr. Michael Day, Consultant | 69 |

Appendix

| | |
|---|---|
| Film in the Cities Programs | i |
| Through Our Eyes Training and Instructional Goals | iii |
| Floor Plan | ix |
| Equipment | x |
| Visiting Artists | xii |
| Field Trips | xiii |
| Through Our Eyes Films | xv |
| Film Screenings of Through Our Eyes Films | xvi |

# Introduction

## Introduction

Through Our Eyes (TOE) was a demonstration project in film education, employment training and research conducted by Film in the Cities, (FITC), in cooperation with St. Paul and Minneapolis CETA Prime Sponsors and Public School Districts and the Office of Statewide CETA Coordination. TOE was funded by the Minnesota Department of Economic Security in the amount of $101,941 and operated from October, 1979 through October, 1980. Staff included an administrator (FITC Associate Director), a coordinator/ research investigator, two instructional supervisors (filmmakers with teaching experience) and two outside evaluators.

Designed as a model combining teaching and employment training techniques, the project led youth through a series of accomplishments in filmmaking: making individual personal films; working as crews to produce films about youth and work; and working as a production company to produce films for clients. The nine-month project was structured to allow youth to gradually gain confidence in themselves and their ability as filmmakers and workers by progressively creating a more cooperative, public, professional and technically demanding work situation.

Twenty-six economically disadvantaged youth, recruited through the schools and CETA, came to Film in the Cities as Through Our Eyes participants. Youth met with instructional supervisors for four hours each working day during winter, spring and summer school sessions (1979-80). TOE participants earned the minimum hourly wage and received one credit each trimester in English, Art and Business Education. Participants ranged in age from 14-19. They included students enrolled in high school and those who had either dropped out of school or had been expelled ("out of school"). 50% of the participants were minority. 77% were male. Of the 26 youth who were enrolled in the project, 41% completed the nine-month commitment. At the end of the project, of these ten, two program completers enrolled in the Film in the Cities' associate degree program in filmmaking. Two others joined the armed forces to continue to learn about media production. Another went to art school to continue to study filmmaking.

Quantitative and qualitative research tools, including pre-post interviews with participants, new "critical viewing" and "locus of control" instruments and staff observations, were used to investigate connections between experiential filmmaking education and its impact on participants' self-development and their skills and attitudes related to media, work, and the educational process. Findings suggest project completers had improved self-concept, a more positive view of their potential as professional workers, and a 80% average gain in technical filmmaking knowledge.

During this project year, considerable progress was made in developing a practical film education and employment training model, curriculum, and research instrumentation, despite problems with recruitment and participant family troubles and absenteeism.

Section I documents the cooperative efforts of agencies who helped Film in the Cities implement this project. Section II of this report, Youth and Film, gives readers a sense of the young people who participated in Through Our Eyes. A chronicle of the curriculum and training methodology is provided in Section III. Section IV describes research issues and instruments. Section V outlines program outcomes. An evaluation report on Through Our Eyes written by consultant Dr. Michael Day, Art Education Program, Chairman, University of Minnesota, is included as Section VI. Supplementary material is provided in the appendices. Information on research and evaluation instruments, technical reports and project film rental is available upon request from Film in the Cities, 2388 University Avenue, St. Paul, MN 55114, or the Office of Statewide CETA Coordination, Minnesota Department of Economic Security, 690 American Center Building, 150 E. Kellogg Boulevard, St. Paul, MN 55101.

# I.

# Start-Up and Linkages

Through Our Eyes was designed as an experimental model to field test theories in youth participation, experiential and individualized learning, career exploration, and media production. The project was established on a broad foundation of expertise and interest in adolescent development. Committment of project staff and the Office of Statewide CETA Coordination (OSCC) to research-based philosophies on adolescent development promoted by local prime sponsors, the Center For Youth Development and Research (YDR) and the National Commission on Resources For Youth (NCRY) resulted in the development of a functinal model substantiated by a broadly based research and evaluation component.

A previous CETA university contract with the University of Minnesota funded research on safety and supervision and required the production of media materials for youth and worksite supervisor training. This project pointed up the difficulty of developing media which was consonant with youth culture and cognition which was important for youth to understand and accept safety information. This project also took into account the fact that youth were excluded from making media for thier own use. Consequently, students from CETA Performing Arts Learning Center and the Twin City Institute for Talented Youth were involved in creating the safety media resources. The result underscored the need for youth and human service clients to have a substantive participatory role in generating media for their own use and programs. Through the safety project, media production was found to be a demanding, energetic, and rewarding challenge for youth. Filmmaking became of interest as creative process in which young people could learn through active participation. Lecture/demonstrations, film history and analysis, writing, recording, interviewing, shooting, lighting, and editing were found to improve the perceptual, conceptual, and analytical capacities of youth. Preparing budgets, resumes, and film proposals, publicly presenting one's work, designating a concept and seeing it through to completion of a final product, working in an active context of an occupational field, and contributing to expressed community needs through film production were just some of the possibilities for gainful work experience through filmmaking. This art appeared to be a viable and exciting medium to practice the theories of adolescent development in an employment setting.

## Film In The Cities - Project Grantee

Film in the Cities began in 1970 as a filmmaking program for troubled adolescents who needed an alternative communication experience outside the school setting. Located first in the basement of an arts center, then in a large storefront in downtown St. Paul, Film in the Cities, with a small ongoing staff of filmmakers and photographers, taught filmmaking, photography, and, for a short time, video to over 1,200 junior and senior high school students from St. Paul and Minneapolis (1970-1976). This program expanded to include a diversity of youth from Minneapolis, students described as talented and in need of an enrichment program; and students from St. Paul schools, who represented a variety of academic potentials. The curricular goal during those years was individual rather than group artistic production. Youth were provided with enough equipment, materials, and expertise to allow them to individually express their own vision. In 1974, Film in the Cities received a grant from the National Endowment for the Arts to document the filmmaking program in a book, Film In The Cities: A Filmmaker's Guide to Teaching (available through Film in the Cities).

While providing youth filmmaking education, FITC also began to offer adult services for artists and the public: screenings of local filmmakers' work; photography exhibits; and media workshops for residents of low income neighborhoods.

Today, Film in the Cities is a media arts center--a complex network of film and photography programs in education, exhibition, and service to artists and the public. Housed in a three-story building, Film in the Cities programs include a photography gallery, darkroom, filmmakers' equipment access center, associate degree program, visiting artist presentations, performance art events, photography lecture series, and film screenings. Film in the Cities is dedicated to increasing public awareness of and potential for individual expression in film, sound, photography, and video. (Appendix i, FITC programs).

Film in the Cities was awarded a Department of Economic Security grant to conduct the Through Our Eyes project in August, 1979 on the basis of a proposal outlining its prior experience in youth film education, the project model, staff, and management, and detailed budget.

## Youth Initiatives of 1977

On August 5, 1977, the Youth Employment and Demonstration Projects Act (YEDPA) amended the 1973 Comprehensive Employment and Training Act (CETA). This new law initiated several programs to improve employment and training opportunities for low-income youth. A primary aim of YEDPA has been to develop more understanding of youth programs, particularly those seeking to overcome barriers between school and work and the school to work transition. To accomplish this, YEDPA was designed to promote linkages between education, employment, and training institutions in coordinating their efforts to prepare youth for entering the work world. Under this act, local educational agencies and CETA prime sponsors were enjoined to sponsor cooperative ventures to serve youth.

Following the Youth and Safety project (spring of 1979), work began at the Center for Youth Development and Research, U of M to further CETA evaluations of youth-made media in a filmmaking employment training project. At the same time, FITC had developed a filmmaking education/research project concept. These parallel models were blended, administrative arrangements were planned, and FITC submitted a proposal for the Through Our Eyes project to the Minnesota Department of Economic Security, Office of Statewide CETA Coordination, under Governor's 5% YETP funding. Before the grant award, preliminary discussions about arrangements for the project were held between FITC, local school districts, prime sponsors, human service agencies, and other arts organizations. Arrangements for discussion about the project were held. After the grant award, a non-financial cooperative agreement was formed with Minneapolis-and St. Paul Prime Sponsors and CETA-funded school districts to recruit, administer, and monitor placement of 10 CETA-eligible youth from each city in the TOE program. Prime Sponsors donated enrollee wages and fringe benefits, and offered in-kind manpower services such as outreach, intake, assessment, orientation, counsel and post-placement services. Minneapolis Prime Sponsor administrative costs were also donated in-kind. Several meetings were held prior to start-up to negotiate arrangements for recruitment, delivery, pay, and academic credit for enrollees.

## Prime Sponsor Role

The City of St. Paul CETA Prime Sponsor donated funds for youths' wages through allocations for Youth Employment Training Programs (YETP) and Youth Career Exploration and Employment Programs (YCEEP). These programs were coordinated under Title IV of the Comprehensive Employment and Training Act. YETP services emphasized the development of career goals facilitating the school to work transitions. In St. Paul, these programs were aimed at CETA "out of school" youths who had not received high school credentials. Through a subcontract with St. Paul School District #625, YETP allowed participants up to 20 hours of non-profit work per week at minimum wage. This direction had been locally determined to provide incentive for out of school youths to attain a high school diploma or GED through part-time employment. Such a goal addressed what St. Paul determined to be the most significant problem of city youth unemployment: lack of high school credentials.

"In-school" TOE participant wages were donated through YCEEP: City of St. Paul Prime Sponsor allocation of wages for participants was aimed at assisting economically disadvantaged school age youths. Eligible students were able to participate in a three year career education program that included part-time career related employment (up to 10 hours a week at minimum wage). YCEEP was also operated through a subcontract between St. Paul CETA and Independent School District #625. State and federal funds (Summer Youth Employment Programs - SYEP) covered expenditures for the summertime employment of in-school youths.

All Minneapolis participants were technically considered in-school, although a distinction was made between those whose wages were paid directly through Community Based Organizations (CBO's) where they received alternative schooling, such as with Loring-Nicollet High School. These youths were eligible for up to 20 hours of work experience subsidized at minimum wage--twice that of other in-school participants.

Funding for Minneapolis enrollee wages was allocated through Title IV, aimed exclusively at CETA Youth programs. YETP and SYEP monies paid youths' wages, with YETP locally designated to provide career exploration and academic incentive to high school students. Additionally, residual Title II-B funds, typically allocated for youth

and adult training and employment programs, required a "maintenance of effort" to continue a previous Minneapolis 56% enrollment level of in-school youth. Title II-B sources also paid TOE enrollee wages.

School District Role

In the fall preceding TOE, FITC met with the St. Paul Curriculum Committee, including the Directors of Communications, Art, Industrial Art, and Business Education. A program description and rationale for awarding credits was presented to the committee who decided how many credits were to be allotted and in what areas. The merits of this program were discussed in relation to communication skills (such as speaking-analyzing film, discussing film with an audience, presenting film ideas and products to clients, and writing-scriptwriting, dialogue writing, film analysis, correspondence with clients, and audio-visual expression); business skills (budgeting, ordering and managing materials, negotiating with clients, writing contracts), as well as obvious artistic concerns of expressing one's ideas through a technical medium. Broad outcomes of the course were defined for the committee as: a body of student-made films, individual and team production of films by each student, increased availability of adolescent viewpoints as expressed through film, internships with filmmakers and film companies, opportunities for students to address teenage problems and provide services to their peers, availability of published materials on the teaching methods, curriculum and research. The course content was outlined for the committee as:

A. First Trimester
   1. Classroom instruction, workshops and field trips in filmmaking.
   2. Individualized film production.

B. Second Trimester
   1. Student exploration of problems and barriers affecting teenage unemployment.
   2. Group production of two films using this research in two film genres.

C. Third Trimester (Summer sessions)
   1. Formation of a student-operated production company.
   2. Student production of films for non-profit clients.
   3. Student internship with filmmakers and/or film-related institutions.

Course objectives included the pupil's ability to: complete technical exercises on camera, editing and sound equipment; design, shoot, and edit individual and group films; record and transfer sound to film; discuss, analyze, and research film; view films from film history; design and complete projects as a team; form a film production company to produce a film for a non-profit agency; present and discuss TOE films with audiences. Measurement of these course objectives included film research, critical writing, oral and written examination, classroom discussion, discussions with filmmakers, reviews of films by instructors and peers, evaluation by significant others, outside research and program evaluation.

Methods and activities used for the approved course were designated as: lecture demonstrations, internships, viewing and analysis of film; interviewing and research for film content; presentations and workshops with commercial and independent filmmakers and scriptwriters; tours of laboratories, museums, and commercial production sites; location shooting; classroom exercises in shooting, scriptwriting, and editing, interviewing, and research; sound recording and sound transfer; budgeting, writing bids, resumes and contracts; projection and presentation of films to audiences. Materials needed for activities included books and periodicals, rental films, film stock, recording tape, animation and titling supplies, beginning cameras, intermediate cameras, advanced sound cameras, viewers, splicers, silent projectors, sound projectors, cassette recorders, ¼" reel-to-reel recorders, tripods, microphones, tape splicing blocks, floodlights, and miscellaneous materials.

On the basis of this information, the St. Paul Curriculum Committee approved two required course credits and one elective per trimester respectively in English/Communications, Business Education and Art/Industrial Art. The process used by Minneapolis to negotiate credits entailed the distribution of written TOE program descriptions for approval at a principal's meeting. Each Minneapolis high school principal independently determined credit for each school. Although formal notification of the results of these determinations were not communicated to FITC or some school counselors, credit was approved and ultimately understood by school personnel.

## Recruitment Strategies

Recruitment was conducted by individual Minneapolis and St. Paul CETA coordinators and guidance counselors at the school level. TOE staff designed and printed a poster to aid in stimulating interest. TOE staff also

produced written descriptions of the project for youth, CETA, and schools. These documents contained information on the program, eligibility requirements, the hiring process, and contact names and numbers for each school neighborhood. Participants were also recruited directly by TOE staff through:

* Public exhibition of former FITC student films at select h.s. registration sites;
* Personal promotion through conversations with youth, CETA and school personnel;
* A publicity booth at the Minnesota Education Association Teachers' Convention;
* Coordination with community-based organizational networks and newsletters;
* Public (radio) service announcements for young women;
* An oral presentation and written memorandum to the St. Paul guidance counselors at a monthly meeting.

Recruitment: Problems and Resolutions

In a precontractual agreement, Minneapolis and St. Paul CETA committed delivery and recruitment services to the TOE program. In most cases, CETA coordinators exhibited a high level of responsibility for the academic and career status of each youth and considered both the education and career objectives in conducting individual assessment and programming. However, at times, recruitment of in-school youth appeared to lack consideration for both academic and career goals. In other cases, youth were referred to TOE specifically because of special academic needs as well. TOE start-up and enrollment suffered from erratic recruitment, particularly with preferred applicants (women and minorities). Some school personnel showed misgivings about the credibility of CETA or out-of school experiences and were not aware of the multidisciplinary nature of filmmaking and were, therefore, unsupportive of student participation in TOE. It is hoped that this study and similar quality CETA education linkage efforts will serve to dispel misunderstandings and encourage effective, integrated services to youth. This recruitment situation had repercussions on the curriculum, research, and program developed, as several weeks had passed before full

enrollment was attained. An additional consequence was that staff attention was diverted from instruction and research to recruitment. Recruitment shortages also had long-term repercussions on the attitudes and behaviors of participants, and youth said they did not feel expendable as with "a real job," and began to conform less to staff and group expectations as a result. New policies regarding absences and work habits were developed with the assistance of the participants. An effective internal system of rewards and consequences for behavior was established, though not always consistently subscribed to (e.g., participants with more than two absences per week were not allowed to check out film and equipment). More importantly, individual career and academic assessment, goal-setting, and parent/staff/CETA/school support groups were gathered for individual conferences.

Due to fluctuating enrollment, new participants had to be hired throughout the nine months. The curriculum, research, group, and individual advancement, and expected outcomes were effected. Only youths who "fired" us, those with blatant absences, or those who exhibited extreme inconsistency in their participation were terminated. Youth participated in establishing initial codes of conduct and attendance. Nearly all participants exceeded the limits which were set. After absences, participants were individually counseled about their demonstrated interest and attitude toward TOE. Those who possessed the willingness but not the ability to live up to their commitments were enabled to return to work after participating in personal conference. Each conference included the participant and significant others, TOE, CETA, and/or school staff. These meetings provided a support group for the participant and encouraged parental involvement. Specific needs of the youth were discussed, first by the participant. School, home, and work conflicts were discussed and the obvious interconnections were addressed using a holistic approach to individual development. With guidance, specific and attainable goals were established by the youth in order to meet the needs identified. Those attending signed a contract to ensure that the goals would be met. Thus, the meeting format provided support, a means of assessing needs (strengths and weaknesses in personal, professional, filmmaking, and academic domains), goal setting, monitoring and follow-up shared by the individual and significant others.

Recruitment: Job Interview

To the extent possible, each applicant was formally interviewed for the job. The interview process was designed for many purposes including:

* to help the applicant feel comfortable with TOE staff, work place and transporation facilities;
* to foster realistic expectations of the program, travel time, the work and research, and the applicant's role as participant;
* to initiate perceptions of TOE as a real job;
* to elicit information used by youth and supervisors in making decisions and commitments to TOE;
* to provide applicants with job interviewing experience and a record of their initial interviewing skills for their review at the end of the program.

Applicants were hired after they had contacted and been evaluated by a CETA coordinator. Similarly, CETA coordinators adapted to the new policy that no participants were signed up for TOE unless they had completed the interview process and a mutual work commitment was established between the applicant and TOE supervisors. In future researched demonstration projects, this contract should also include an agreement to participate in the research, in addition to the usual consentual agreements made prior to actual testing or interviewing. An agreement to work for nine months was overwhelming for many youth (and CETA personnel) who considered this accomplishment doubtful. However, 41% of the participants who attended on December 3 completed the entire program, and all but one felt that the duration of the TOE program should have continued much longer (anywhere from one year to "till we all graduate" or "until we're really experienced, almost like professionals"). Youth were very proud of completing their nine month commitment. Some said they had "never graduated from anything before."

# II.

# Participants

## Participant Portraits

Through this project, we shared in the lives of a few young people. Some we knew well. One has passed out of our lives forever, reminding us of the limited effect of any educational endeavor. Some participants never finished the program:

Brian* needed complete physical and emotional attention--his parents were dead. He only attended school three days a year--long enough to qualify for social security benefits.

Sherry, released from a girl's detention center, living in a group home for chemically dependent youth; Sherry deluded others with her fantasy about being pregnant, perhaps attempting to cover the wound of her mother's murder a few months earlier.

Antonio announced his unhappiness with the project's lack of female participants, "I can't operate without no chicks."

Jerry left for a "three day vacation with my mother," and was not seen until the crew discovered him during a shoot in Jerry's neighborhood. Angry and confused, Jerry didn't understand why he was fired for taking two weeks to "pack for the trip."

Jimmy, we required to choose between the conflicting obligations of Alateen, a support program for children of chemically dependent parents, and Through Our Eyes.

Christopher needed kidney dialysis.

Margaret expected prep school.

Martin was sent to the workhouse for a year but still called everytime he found a phone. He even came to TOE after he absconded, just missing the authorities--he in the elevator and they on the stairway.

These more detailed portraits are presented to give the reader a better sense of TOE participants.

### SAM

Sam said he got drunk one night and broke windows on the way home because he couldn't find anyone to beat up. He said he had the capacity

*Names used are fictitious.

to murder without regret. A leather jacket padded his hunched shoulders and hiking boots accentuated his heavy gait. He once demonstrated how he learned to walk like a tough guy. Although Sam could barely read or write at 19, he had a unique talent for direct, bottom-line analysis. Sam cut through rhetoric with common sense statements, such as "It don't take no brains to kill nobody," when filming at a conference promoting the recruitment of high academic achievers for military service.

Sam cared for his father by moving him back and forth between the detoxification centers and apartments. Sam expressed pity and humor in reporting his father's death; drunk, his father was injured falling off his motorcycle; and after attempting to drive to a hospital, he fell off again and died. "It's better this way." In the initial job interview, Sam threatened, "I don't like no niggers . . . and no chicanos." But in April, Sam gleamed:

> I learned to get along with people--black ones--just by being around them for awhile. [That] was new to me here; it was really different . . . I mean, I'm kind of glad that I did get along with them, or do get along with them, cause now I know that I do get along with blacks. I've [also] learned the responsibility of a job. I just lied; I know the responsibility of a job.

## DANNY

When Danny came to the initial TOE interview, he barely lifted his head to say hello. When he first arrived, Danny always wore a stocking hat pulled down over his ears and an army jacket pulled up to his face. But Danny's entire physical presence changed during the program. He took off his jacket, combed his hair, and according to others, looked more impressive, handsome, even "a little taller."

Initially, Danny was not only introverted, but hostile and defensive. For his insults, he was punched more than once. He often used his wit to retaliate to avoid physical confrontation. After entering a room and being insulted immediately, Danny pointed, "One pimple, two pimple," and walked out. Ammunition only a teenager could conjure.

At his high school, Danny was in a special program for students with behavioral problems, i.e., "never does anything . . . only gets into fights." At TOE, Danny's insatiable love for experimenting brought him needed attention from peers. Every time he worked on a special effects film, building a mountain or blowing smoke out of a dinosaur, others

wanted help. Participants used to say, "Oh, Danny, he's just a rogue," meaning kind of low on the social strata. But his peers began looking up to him, respecting him as a person who works, who has ideas:

> Got a lot of ideas. That's how my film be,
> That's how I am. I got so many ideas!
> I got more stuff in my room, more ideas, hobbies.
> Everything that I just ain't got time for it.

As he became more trusting of the adult staff, Danny's communication changed. When first asked about his film project, Danny mumbled, "Shell, I know what is, but can't say it. I know, well I've got an idea. It is . . . I . . . um . . . I just can't say it . . . um . . ." Eventually, Danny would ask questions testing his ideas. "What if a person wanted to blow smoke out of a dinosaur? What if someone had this idea . . .?" Danny finally spoke willingly and in complete sentences:

> I learn a lot more there [TOE] than I'd learn at school. You get to know the teachers and it's just easier. Cause [at school] you don't know nobody; you be scared to talk to them, don't want to tell 'em none of your business. Stuff like that. [TOE] feels like home.

A neighborhood social worker who recommended Danny to TOE noticed:

> I see Danny every once in a while, but I don't see him that often [because] he's not hanging around in the streets anymore. He's just changed so much; he's not getting into trouble anymore. I don't know what's wrong.

## MARIE

A poem written by Marie best represents her:

> Because I am confused at what others want me to be,
> I lash. I can be nothing other than what I am.
> Talk of restrictions and complications only bore me,
> because I am of no known category. Nor system of origin.
> Strong in what I have become . . .
> a separate. Adam of none.
> Different in every like and sense I am often accused,
> and sentenced from my past.
> I grew by force because I had to,
> and not out of urgency inflicted by myself,
> but upon myself.
> Because I cannot be understood.
> And because I am unknown,
> I cry for comfort.
> That in a day,
> a time,
> a century before my life may end.
> Some love will come along and know,
> what I am.

JACK

Jack's family ran a local restaurant. Through the neighborhood grapevine, they learned of TOE and asked to screen a S-8 film in which Jack had a part. Jack, about to be laid off his job, found a job with TOE through his family's investigation.

Someone should have taken a time lapse film of TOE on the days when Jack attended; he had the ability to cover every inch of the space, assume every position--perpetual motion.

> I'm around different people, different crowds and age groups. [I'm learning] how they act, that . . . it's a big city, I guess, how to cope with life, I guess, survive, who to talk to and who not to; who to trust and not different things like how to take a person, I guess.

Jack's communication difficulties pointed to a possible learning disability. He admitted to not producing up to the level of peers, or his own potential. He had trouble organizing his activities. He complained of how much time he spent on busses, or how he had no time to sleep or comb his hair. Jack described his homelife as "scrambled . . . My dad was making all these decisions and he's only my stepdad. I started going crazy [so] I just didn't come home no more." Jack said that TOE exposed him to a more worldly outlook.

Jack participated in filmmaking until he received his driver's license--the gateway to a higher paying job and girls.

DON

Don worked through his hostility toward school by portraying a character in a TOE film who had been "kicked out," as he had. Because his attitude changed, Don began to have a better understanding of adult viewpoints. Living with his grandmother and mother became easier. Don learned to accept his mother's "nagging." Don never did gain respect for his father. "Before I was even born, my dad split and he ain't ever done nothing for me yet. I know [he] works at a drug-abuse center and he's an alcoholic. Good combination!"

JOHN

John's mother was murdered when he was seven years old. He dragged her body from the alley to their home. Of his father, John said, "We're pretty far, separate, but we still notice each other." John moved to

Minnesota not long before TOE began. "If I'd stayed in Wisconsin, I would have been a hoodlum." During most of the project, John's guardian was his 24 year old brother--a stable father of two children and respected professional active in Indian serving agencies. His brother was a strict authoritarian with a deep concern for John's occasional criminal conduct. John became a father during the project, and he wanted to assume parental responsibilities with long term career goals in mind. A change in work led John's brother to move, leaving John in custody with another person. Without his brother's supervision, John's school and TOE attendance lapsed and money disappeared from the purses of adults close to John. Once again, his brother sent for John.

John was in demand as a teacher for other youth; he had an ability to clearly explain film. He clearly enjoyed teaching. He even taught animation to younger children during TOE.

Our image of John is his being rushed through a hotel cafeteria toward a podium where the Governor had just finished speaking. Shaking with intensity and concentration, John struck a solid pose and managed to film an interview with the Governor.

PATTY

"Come see Marlene Dietrich at her bitchiest!"

Patty's interest in film history was reinforced by Through Our Eyes. She had a capacity to remember endless details about classic films seen on TV during her childhood. She described herself as an "overweight-picked on-loner-kid." Her mother was her best friend . . . next to television. And books. And cats. Until Patty gained attention by making films and presenting film screenings, her insecurities overwhelmed her.

During TOE, her parents moved to a small town in northern Minnesota. She felt that to move at 15 would be death--social extinction, and an end to TOE. The compromise was to stay with grandparents, Wondering why she was denied the privileges of other teenagers, Patty showed concern for her parents' image of her as bad, "I don't even do anything!"

Working at a late-night classic movie theatre caused attendance problems, as did watching old films on television until 4 a.m. She

missed school to sleep. And unlike artists she met through TOE, Patty's grandparents did not take well to her new and changing hair colors.

Patty's mother decided to spend more time in Minneapolis again and rented a two-bedroom apartment . . . with Greta Garbo pinups on the wall. Patty wants to move to a place that allows cats.

MAX

Max was beaten by his father during most of his childhood. The abuse seemed to increase as Max and his sisters grew older. Max's father used to threaten, "I'll jump off a bridge and then see how you'll feel!" After his parents divorced, Max's family did not see their father again. Max started growing his hair long as a sign of freedom from his authoritarian father. Gaining confidence through TOE, Max said he created another self-image by cutting his hair very short again (a symbol of his "punk" aesthetic--an image he'd long thought fit his attitudes).

Free school, an urban arts program, and a CETA job with the Minneapolis Communications Center allowed Max to develop his visual talents and improve in school before he came to TOE. Despite his deep fear of authority and rejection, Max strived to assume responsibilities and develop as a professional.

After graduating from high school, Max enrolled in college and continued to study film through TOE. After TOE, he got a job working in theFITC equipment room.

Max was a fast and willing learner with a talent for fantasy and abstraction. Reading, writing and spelling were difficult for Max. While working on a film with learning disabled students, Max and professionals close to him came to realize that he exhibited the same strengths and weaknesses as his subjects. Max was proud of his growing and changing. However, continuing depressions and mood swings led him to express hostility and self-destruction, expressed in his art. Recently, in one of these depressions, Max jumped off a bridge.

MATTHEW

Someone once asked, "What's wrong with him? Why is he so quiet anyway?" Spike answered, "Well, he thinks a lot about what he's gonna say." "I don't think anybody should have to think that long!" Matthew was quiet. He kept to himself and worked diligently on his personal film. He was a perfectionist; every bit of information presented during lectures was laboriously entered in Matthew's journal. Each shot in his film was carefully recorded in a log.

One day, Matthew was in the sound room listening to something through the head phones. The loud stomping of his feet in the quiet room soon attracted the attention of the others. When tapped on the shoulder, Matthew jolted out of introspection, smiled as he realized that he had been discovered in an unexpected burst of self-expression.

Matthew's quiet, thoughtful presence made an impact on the group. Another participant was once overheard saying with respect, "Even Matthew Johnson liked my film!"

Matthew had trouble adjusting to city life, leaving friends behind, and a recent change from living with a permissive mother to alcoholic father. In the summer, Matthew's interest in filmmaking diminished with his attendance. By mid-summer, Matthew rarely left his bed, and his father was looking for a group home. Throughout TOE, Matthew's father was encouraged to seek long term family counseling. Eventually, Matthew spent several months in a residential psychiatric unit for teenagers. One day, Max's girlfriend called, "Guess what, good news about Matthew! He and his father came into my restaurant on a weekend pass. I gave him my phone number and he actually called me up! We had coffee together and he told me all about the Elvis Presley imitation he did for a cable TV show that went all over the hospital. He even flicked his hair back and everything. He's really changed!"

## Participant Demographs

I. Enrollees

Twenty-six CETA ycuths were formally hired as Through Our Eyes participants. Enrollees met CETA eligibility requirements, completed a job interview process established by staff, and made a nine-month commitment to participate. The following statistics characterize this select population.

Residence

Geographic

| | |
|---|---|
| Minneapolis | 58% |
| St. Paul | 38% |
| Roseville | 4% |

Stability

| | |
|---|---|
| Moved within one year of program | 68% |
| Did not move within one year of program | 32% |

Background

| | |
|---|---|
| White | 50% |
| Black | 27% |
| American Indian | 23% |

Age

| | |
|---|---|
| 14 | 4% |
| 15 | 23% |
| 16 | 36% |
| 17 | 11% |
| 18 | 15% |
| 19 | 11% |

Gender

| | |
|---|---|
| Male | 77% |
| Female | 23% |

| | |
|---|---|
| **Family Structure** | |
| Parenting Child | 4% |
| Self-supporting | 11% |
| Living in group home | 6% |
| Supported by guardian other than parent | 27% |
| Living with one parent only | 88% |
| Natural parents not living together | 91% |
| Parent deceased (deaths attributed to murder or alcoholism) | 15% |
| **Family Size** | |
| Two-member household | 16% |
| Three-member household | 16% |
| Four-member household | 23% |
| Five-member household | 23% |
| Six-member household | 19% |
| Seven-member household | 4% |
| **Economic Status** | |
| Parent receives AFDC | 54% |
| Parent receives Social Security income | 38% |
| Member of household receives food stamps | 35% |
| Member of household receives other public assistance | 27% |
| **Educational Status** | |
| Learning disabled (based on outside informal professional observational diagnosis) | 50-80% |
| **Out of School** | |
| Dropped out of high school (St. Paul YETP) | 27% |
| Graduated from high school during program | 11% |
| Pursued higher education in filmmaking after graduation | 11% |

In School

| | |
|---|---|
| Attended alternative high school | 19% |
| Attended conventional high school | 54% |
| Enrolled in high school and attended regularly | 36% |
| Enrolled in high school but not attending or placed in special program for behavioral problems | 64% |

Employment Status

| | |
|---|---|
| First time enrolled in CETA | 54% |
| First job | 11% |
| Held additional non-subsidized job during program | 50% |
| Fired from additional jobs during program | 23% |
| Kept second job throughout program | 10% |
| Quit additional jobs during program | 67% |

(Of those who quit their other jobs, 67% said they did so in order to fulfill commitments to TOE and improve their academic progress.)

[illegible] Status

| | |
|---|---|
| Previous arrests | 43% |
| Previous convictions | 38% |
| On probation | 27% |
| Went to court during program for offense other than traffic violation | 24% |
| Left TOE for judicial placement in correctional facility due to crime(s) committed prior to TOE | 8% |
| Pardoned from judicial placement due to social, economic, and academic improvements made through TOE | 4% |

II. Early Leavers

Sixteen Through Our Eyes enrollees did not complete the nine-month program. Early leavers were terminated anywhere from two weeks to eight months into the project. The following data document their reasons for early termination and demographic characteristics.

| | |
|---|---|
| Quit for better paying job | 25% |
| Fired for absenteeism | 19% |
| (reasons for absenteeism: conflict with Alateen therapy sessions; naivete (thought CETA guaranteed job regardless of attendance) alcoholism and intended misuse of government subsidization; concomitantly dropped from CETA by Baker school) | |
| Removed by judicial process | 13% |
| Moved out of state (permanently and summer only) | 13% |
| Medically unable to attend (removed to hospital kidney dialysis unit. Requested to return when able; however, program was near completion.) | 6% |
| Psychologically unable to attend (disturbed by mother's murder) | 6% |
| Took vacation between high school graduation and fall college in cinematography | 6% |
| Unknown | 12% |

Gender

| | |
|---|---|
| Male | 81% |
| Female | 19% |

Background

| | |
|---|---|
| White | 44% |
| Black | 25% |
| American Indian | 31% |

Residence

Geographic

| | |
|---|---|
| Minneapolis | 44% |
| St. Paul | 56% |

Stability

| | |
|---|---|
| Moved within one year of program | 62% |
| Did not move withon one year of program | 38% |

Educational Status

Out of School

| | |
|---|---|
| High school graduates: graduated during TOE program. Continued higher education (college) in filmmaking. | 6% |
| High school dropouts: fulfilled TOE academic requirements up to termination; 20% enrolled in evening high school; 80% were unable to register prior to termination. 20% presently progressing toward completion of GED requirements. | 31% |

In School

| | |
|---|---|
| Educationally functional: prior high school performance positive (attendance, participation, behavior, grades); no measurable change. Positive TOE performance. | 19% |
| Formerly educationally dysfunctional: prior high school performance negative (attendance, participation, behavior, grades); measurable improvement in high school performance. Positive TOE performance. | 13% |
| Educationally dysfunctional: | 31% |

III. Program Completers

Ten Through Our Eyes participants completed the nine-month program. Completers represent 41% of the original participants who were hired by December 3, 1979, when the first trimester began.

Gender

| | |
|---|---|
| Male | 70% |
| Female | 30% |

Residence

Geographic

| | |
|---|---|
| Minneapolis | 60% |
| St. Paul | 40% |

Stability

| | |
|---|---|
| Moved within one year of program | 60% |
| Did not move within one year of program | 40% |

Educational Status

Out of School

High school graduates: graduated during TOE program. Continued in higher education (college) in filmmaking. 20%

High school dropouts: fulfilled TOE academic requirements; enrolled in evening high school at onset of TOE. Participation, however, terminated prior to program completion. Have objective of obtaining GED, yet are not participating in transitional services to continue their education. 30%

In School

Educationally functional: prior high school performance positive (attendance, participation attitude, behavior, grades); no measurable change. Improved in TOE performance. 10%

Formerly educationally dysfunctional: significant improvement in high school and TOE performance. 20%

Educationally dysfunctional: achieved high level of success in TOE and improvement in high school at onset of TOE program. However, achievements were not sustained due to previous and persistent family conflicts. 20%

IV. Program Goals

| | Early Leavers | Program Completers |
|---|---|---|
| Completed personal film | 69% | 90% |
| Exhibited personal film to public audiences | 61% | 90% |
| Worked on crew to produce film on youth and work | 54% | 100% |
| Exhibited youth and work film to social service agency | 11% | 30% |
| Participated in professional internship | 27% | 70% |
| Worked on crew to produce film for non-profit client | 27% | 70% |
| *Completed resume | 39% | 90% |
| *Wrote film proposal for non-profit client | 57% | 100% |
| *Wrote film budget for non-profit client | 57% | 100% |

*Goals developed during the project to facilitate specific needs.

# III.

# Curriculum and Training Methodology

Through Our Eyes curriculum was developed by Instructional Supervisors, David Dancyger and Edith French, with aid from Dianne Peterson, Project Director and Associate Director of Film in the Cities, Richard Weise, Executive Director of Film in the Cities, and Beth Brokering, Through Our Eyes Coordinator and Researcher. Through Our Eyes instructors were hired on the basis of their filmmaking expertise and prior experience in teaching filmmaking to adolescents. These professionals showed a commitment to both youth and film; they had demonstrated ability to work with CETA youth in an experimental program.

Mr. Dancyger has a BFA degree in filmmaking from the San Francisco Art Institute and specializes in avant-garde 16 mm filmmaking. He also studied painting, drawing, sculpture, and printmaking. Mr. Dancyger worked as a supervisor in the 1979 Minneapolis CETA film project, which produced a documentary on CETA and the City of Minneapolis. He has continued his teaching practice by conducting statewide film workshops, instructing both college and high school students. During the TOE program, Mr. Dancyger received a grant from the Minnesota State Arts Board to make a film about his father's experiences as a prisoner in Nazi prison camps during World War II.

Ms. French is a documentary filmmaker who began making films as a student in the FITC adolescent program in 1973. Her work includes a film funded by the University of Minnesota Astronomy Department on the 1979 lunar eclipse. Her varied community/school teaching experience was an asset to the project.

Ms. Brokering, Project Coordinator and Principal Research Investigator, has designed and evaluated programs for adolescent education and training since 1970. Specializing in anthropology, her teaching experience includes development and use of curriculum for the Department of Education, St. Olaf College; the YMCA; the University of Minnesota Department of Human Relations where she trained educators for state certification; the Community/School Intercultural Program; St. Paul Public Schools. Her clinical background with youth focused on work with single parents and psychiatric patients. Ms. Brokering has planned and directed local, state, and national youth gatherings, including a national filmmaking project in New Orleans. While on the staff of the University of Minnesota's Center for Youth Development and Research, Ms. Brokering conducted a project using teenagers in the production of visual training materials.

Ms. Peterson, Associate Director of Film in the Cities, administered the TOE project, consulting with staff on curriculum and all aspects of program development. Mr. Weise, Executive Director of Film in the Cities, served as a consultant to TOE staff on curriculum development. Ms. Peterson and Mr. Weise are both exhibiting super 8 filmmakers. They designed curriculum and instructed adolescents in the FITC program (1970-76). Both are certified secondary education teachers. They co-authored Film in the Cities: A Filmmaker's Guide to Teaching (1975). Ms. Peterson and Mr. Weise have taught numerous college courses and conducted workshops for a variety of audiences, including graduate-accredited media workshops for teachers.

## Curriculum Concepts

The curriculum was designed to give youth the opportunity to gradually absorb technology and assume responsibility for their work. In the first trimester, participants made films of their own. In the second trimester, youth worked in two groups to produce films about youth and work. In the third trimester, participants produced two films for clients. The project enabled youth progress from film as self-expression (art) to films for clients (business). Participants advanced from making films that transmitted their own ideas and pleased themselves to making films that communicated a client's idea and had to please that client. Instruction began with simple, individual creative exercises to illustrate the use of equipment and materials. The curriculum program culminated with an orchestrated group effort using each individual's technical expertise to produce a public product. The project proceeded from personal to professional.

It was essential that the Through Our Eyes project focus on filmmaking rather than film history or film aesthetics. Physical manipulation of equipment, film, and materials allows one to better understand the process of creating visuals and executing products. Young people are often drawn to technology and the glamour of a new piece of equipment, so youth and film production are a good match. Adolescents, especially those who are economically disadvantaged, appreciate having the newest equipment; and, in this program, they did.

The necessity of physically handling film (including editing and projecting) gives young people the feeling that they are in control. As the filmmaker actually places one shot next to another, he or she physically creates the psychological power of montage. There is a sensuousness in handling film, a quality not present in video where images are always contained and under pushbutton control. An argument favoring filmmaking over video production is that the association of video with television is so easy that more time is required for young people to understand and disassociate their own vision from the visuals created for their own consumption. Additionally, cognitive processes are exercised more rigorously through filmmaking than video production. Although the instantaneous feedback of video is an immediate indicator of the present, what in life always affords immediate gratification? With film, one learns to wait, predicting and accepting the consequences; the images, a record of prior judgment.

Film production is important for young people because it allows them to learn and manipulate an audio-visual language to which they have been exposed their entire lives. Through making films, they are able to create a product, (something to show), which reflects their own ability to use technology to communicate ideas. It is important that young people are empowered to show their own point of view rather than accept adult-made media approximating an adolescent point of view. (Appendix iii, Program Goals).

## Equipment and Space

The Through Our Eyes project occupied much of the third floor of Film in the Cities, approximately 2,700 square feet (Appendix ix, Floor Plan). TOE instructors spent one month prior to program start-up building a film education area. TOE space included a screening room, a sound recording studio, an editing room, a lecture/workshop room, an animation/projection area, and an office. Instructors built editing tables (at the precise height for donated stools), tables in the sound room, and solicited donations of carpeting and furniture for screening rooms and the office. The Through Our Eyes space was handcrafted from donated materials; tailored to the needs of youth. This space was

professionally equal to space used by adult college students and artists at Film in the Cities.

The body of equipment used by participants ranged from simple fixed focus X-L super 8 cameras to single system super 8 sound cameras (Appendix x , Equipment List). The super 8 format was used to increase cost efficiency and individual control. There was enough equipment so that each participant could use a camera or viewer without depriving another (Appendix x , Equipment). Additional FITC equipment was used for specific demonstrations or projects. Equipment used was chosen on the basis of durability and compatibility with other pieces of equipment. Much of the equipment had been tested and proven functional in other FITC programs. Through Our Eyes also had the use of a 16-passenger van for the duration of the program, enabling instructors to easily transport equipment and crew to any location.

Trimester I - Personal Filmmaking

The very first day, TOE participants arrived at Film in the Cities; they shot film to: 1) reinforce excitement; 2) instill trust; 3) create responsibility; and 4) focus on individual vision. Instructors briefly and enthusiastically demonstrated the use of a fixed focus X-L super 8 camera, gave each pair of students a cartridge of film, and informed them that they each had 25 feet of film to "show us what you find interesting." Jubilant students fled the building looking for the most interesting subject to shoot. At that moment, participants were reassured that they were really going to make films.

During their first three weeks at Film in the Cities, participants were led through a series of tightly choreographed workshops and exercises designed to gradually introduce pieces of equipment and techniques while assuring success, individual expression, and skill development.

The following is a brief chronological description of the most significant workshops conducted that period:

1. Splash Workshop

   Participants shot S-8 black/white film, then developed the film in D-19 film developer in a darkened room. They dried and projected the footage. This workshop helped participants understand film as a light-sensitive material--a product of a photochemical process.

2. Drawing on Film
   Participants drew frame by frame on 16 mm clear leader with acetate markers pulled through cardboard holders. All 10 second sections were spliced together demonstrating persistence of vision and rudimentary animation.
3. Animation Workshop
   After discussing the principles of animation, each participant was given a stack of 4 x 6 notecards and a black pen. Youth drew simple animations on the cards which then were shot using an animation stand.
4. Seeing/Composition Workshop
   Each person cut a rectangle in a black piece of cardboard to simulate a viewfinder. They were asked to identify an interesting subject and draw their composition on a collective storyboard.
5. Mystery Island Editing Exercise
   In order to avoid fear of cutting film and to help understand editing as a creative and subjective process, each person was given a bag containing all the separate shots from a super 8 print of a Swiss Family Robinson film. Not having seen the original film, participants used their bag of film to create personal versions of the story after a demonstration on use of s-8 viewers and splicers. Using the same footage, 20 different films were created and compared.
6. Filming Film Vocabulary
   After discussing film vocabulary, participants were given a list of shots and each person had an opportunity to test his/her ability to translate the name of a shot (i.e., close up) or camera movement (i.e., pan) into an image.
7. Storyboarding
   The entire group discussed a potential narrative film. With group direction, individuals drew shots on a collective storyboard. Participants broke up into smaller groups and each group shot the storyboard to see how different crews would translate an illustrated plan into a film.
8. "Finding the Body"
   Small groups constructed a storyboard and shot a film (1/3 roll) in which "a body" was found. The film was to include at least 1 long shot, 2 medium shots, 3 closeups, and one sequence of

matching action. Participants later added sound to these films.

9. Location Shooting
   Groups of three were to plan a film which would use a particular downtown location. Each group was dropped off to make their film by themselves.
10. Remake
    The Great Train Robbery was analyzed and broken down into storyboard form. The group discussed the purpose of each shot, its relation to plot, and how the film could be made in a modern setting.
11. Location Recording
    After a demonstration of cassette recorders and microphones, participants were asked to collect sounds in neighborhood employment locations so that without narration, others would know where the location was.
12. Building the Soundroom
    Components of the soundroom (turntable, 1/4 recorder, amplifier, mixer, cassette recorder and speakers) were disconnected. Participants were asked to connect the components and draw explanatory diagrams.
13. Sound Mixing Workshop
    Participants were asked to record one conversation, one interview, and five other sounds (recorded music, their own music, recorded sound effects), mix those sounds on two channels, and make one splice.
14. Lighting Workshop
    Following a guest artist lecture, participants were asked to light the same scene in several ways to create different moods.
15. Sound Transfer
    Participants transferred sound from a ¼" tape through a mixer to a super 8 sound projector onto the sound stripe of a demonstration film.

The goal of the first trimester was to have each individual produce his or her own film, so they were continually asked to think about their own "final film" during these workshops. Some became interested in animation, others in documentary work. During this trimester, the first business of the day was to view any film that had arrived from the lab (daily rushes). Looking at the rushes as a group provided an opportunity for peer feedback and allowed each filmmaker to work openly. Participants had been informed during orientation of

a public screening of all TOE films to be held at the end of each trimester, so they knew public screening for their work in the near future.

Throughout the program, visiting artists and professionals were an important source of energy and information (Appendix xii, Guest Artists). Guests demonstrated their area of expertise and provided role models for the youth. Field trips to museums, film screenings, studios and film laboratories were scheduled to allow youth more exposure to various careers in film, provide the experience of a new environment still related to film, and help youth become more acquainted with both cities (Appendix xiii, Field Trips).

At the end of the first trimester, all participants had finished a film of their own. The films ranged from clay animations to personal lyrical investigations of a particular subject such as neon signs. Several films provided a provocative look at teenage culture from the inside, i.e., one young woman's portrait of her "punk" friends faking convulsions in school. A screening of final films was held in the FITC Gallery. Participants created posters for the show, wrote invitations to family, friends, and school personnel, cleaned and spliced the films together, set up the screening and demonstrations, and coordinated refreshments. Nineteen personal films were produced in the first trimester:

TOE's Film 1980, S-8 color, silent, 3:47 min., (participants seen in action, instructor, David Dancyger).

Animations 1980, S-8, B/W, sound, 2:15 min., (a collection of short animations, the result of an animation workshop).

Mystery Island 1980, S-8, B/W, silent, 3:50 min., (the result of an editing exercise, Tom Tourtillot).

Children of the Grave 1980, S-8, color, sound, 3:44 min., (an exercise in narrative storyboarding, Dave Fleisher and Pat Pilla).

A Very Odd Day 1980, S-8, color, sound, 10:07 min., (a day just like any other and then strange things begin to happen, Pat Pilla).

The Robbery 1980, S-8, color, sound, 4:35 min., (narrative drama, suspense and intrigue, Steve Beste).

Xiphodontid in God's Country 1980, S-8, B/W, silent, (personality crisis caused by alienated affection, comedy/horror, experimental narrative, Mark Honkala alias Dirk Scabies).

Finding the Body 1979-80, S-8, color, sound, 5:10 min., (a dragnet search succeeds, an exercise in narrative storyboarding, Murray Richardson and Anthony Tyner).
Uranium Today 1980, S-8, color, sound, 3:00 min., (flight and fantasy narrative-style, Roy Hunn).
Money 1980, S-8, color, sound, 11 min., (narrative depiction of desire and double-cross, Roxanne De Florin).
Just For Fun 1980, S-8 color, sound, 10 min., (a comic tragedy skit combining documentary and narrative, Roxanne DeFlorin).
The Day Claysville Changed 1980, S-8, color, sound, (a tiny town is saved from prehistoric unrest, narrative clay animation, Paul Dahlberg).
Special Effects 1980, S-8, color, sound, 3:10 min., (voyage to a small planet, experimental film, Robert Barber).
My Baby Does Good Sculpture 1980, S-8, color, sound, 3:40 min., (docu-drama of punk rock friends at school, Linda Larson).
As I See It 1980, S-8, color, sound, 1:00 min., (visions of a documentary filmmaker and his Indian culture, Tom Tourtillott).
Let's Go Fishing 1980, S-8, color, sound, 3:10 min., (a nature lover's dream is compromised, animation, Dave Fleisher).
Chimneys 1980, S-8, color, sound, 6:00 min., (lyrical documentary, Chris Pluth).
Animal Research 1980, S-8 color, sound, 13:48 min., (documentary film on scientific investigation and a parent's occupation, Murray Richardson).
Neon Lights 1980, S-8, color, sound, 2:10 min., (lyrical documentary, Robert McKenna, Jr.).
(See Appendix xv, complete list of TOE films.)

Trimester II - Films About Work

Building on individual skills and group rapport, the second trimester focused on the production of two films about youth and work. Participants researched and addressed this subject for two film genres: narrative and documentary. The narrative film, The Long Run, used story form and allowed participants to create characters and situations from their own experience. The documentary film, What's Work?, enabled participants to use their own research data and the experience of peers to illustrate the problems of youth and work from their viewpoint.

For the planning and production of Trimester II films, the participants divided into groups selected on their demonstrated interest in the particular genre. The two crews shared information, footage, and physical assistance (technical and acting) on a daily basis. Each crew was responsible for making their own shooting arrangements with talent, locations, and technicians, and for assembling the necessary equipment for each shoot. Many participants had little experience using the telephone to make inquiry calls or arrangements. Supervisors and experienced peers spent some time illustrating and practicing telephone manners and thorough recording of information concerning arrangements.

To stimulate discussion of documentary film, instructional supervisors showed two contrasting documentary films of an eclipse, shot in the same location. One film was made by instructional supervisor, Edith French, When The Moon Is In The Sun, and the other, Journey Into Darkness, produced by a local television station. Participants discussed point of view in film and the subjectivity of documentation--how film reflects the filmmaker's intent or perspective. In a second comparison of documentary films, youth viewed Why Vietnam?, produced by the U.S. government, and Interviews with Mei Lai Veterans, which offered a contrasting point of view on the Vietnamese War.

The staff researcher provided a lecture/demonstration on interview techniques to aid participants in interviewing employment counselors and peers. Supervisors planned curriculum to allow youth to practice interviewing skills they had learned before these skills were used outside the project. Interviews on the topic of work added to the youths' preparation for film production concerning employment. Youth chose their own subjects for the interview. This method facilitated experience using new interview and recording techniques without requiring youth to approach a threatening person. In addition, participants learned about each other. Two youth selected to interview the researcher, who regularly interviewed them, seemingly an opportunity to establish equality with an adult figure. Subjects and participants selected for What's Work? interviews ranged from a youth employed in dance, modeling, fast foods, and blue jeans production to CETA youth and counselors, and unemployed friends.

One objective in producing a documentary film was for participants to collect opinions and experiences from others and synthesize those opinions into a film. During the previous trimester, TOE youth had the opportunity to capture an event without conducting extensive research when they were invited to shoot and record their impressions of the Governor's Conference on CETA - Education Linkages. Participants maintained a professional appearance and were enthusiastic about participating in a conference located in a downtown hotel. The crew had spent the previous day at this hotel planning their schedule and filming strategies, reviewing conference literature, and formulating through interview questions. Yet, their experience at that time did not include planning or post-production of a documentary; so the earlier conference film experience was taken into consideration in training participants to make the documentary of youth and work.

A field trip to the Minneapolis School of Communication Arts, a commercial audio visual school, introduced youth to a computerized nine-projector promotional slide show of the Minnesota Zoo. Participants were able to see how documentary images can be synthesized to persuade an audience about the value or image of a specific subject. A former student photographer took the group on a tour of the facility and spoke about creative and marketing considerations in advertising and promotion film. TOE participants became aware of the high cost of media education, as tuition at the Minneapolis School of Communication Arts is about $2,000 for six months training. Some remarked that they were gratified to receive paid media experience.

A producer for Steamroller, a local television program which was aimed at the youth market and employed talent and production abilities of youth, spoke to participants about program design, selection of locations, consideration in using documentary and narrative pieces on television. The filmmaker also revealed plans and concepts for a film on the rites of passage from youth to adulthood, including his research methods, cross-cultural approach, and view of adolescence. He invited Through Our Eyes youth to audition for acting and technical assistance roles and seriously considered their ideas on film construction and content. Two youth accompanied him on shoots for the television station.

Blue Collar, a commercial film examining working class problems, was shown to help prepare youth for narrative film production. The film's racially mixed cast featured stars such as Richard Pryor, a favorite comedian of many young people. Because youth enjoyed the film, they decided to coordinate a public screening of Blue Collar in the FITC Gallery. Participants booked and advertised the film, set up the screening, sold tickets and projected the film--an organized effort coordinating a public screening.

Since the narrative filmmaking experience was designed to include participants as actors as well as filmmakers and to facilitate an understanding of the acting process from a filmmaking point of view, two vigorous acting workshops were arranged. The first took place at Film in the Cities and was conducted by members of the Theatre de la June Lune, a successful theatre company working in both English and French. The workshop focused on characterization, the use of masks, and the impact of music, and resulted in two theatrical improvisations depicting participants' interpretations of recorded music. A field trip to the Performing Arts Learning Center, A St. Paul Public School program in theater, provided a second experience in acting. In this workshop, participants realized the importance of characterization to film realism.

In preparing a shooting script, each group spent several days working on storyboards. Crew members made suggestions as to specific locations, content and form, approach and message, types of talent, and ways of integrating sound and image. The group then discussed these suggestions and added to the script those they agreed to be of value and salient to youth culture and the intended message. In the development of The Long Run narrative film, this process helped participants define characters, general attitudes, events, actions and interactions in the film, and the ultimate destiny of the protagonist (i.e., if the character would succeed in finding and maintaining a job considering his difficulties with school, family, employment, and drugs). The teenage characters, their parents and educators, represented a composite of TOE participants' expereinces. The script ended with the protagonist finding a job with Through Our Eyes, overcoming his previous attitudes and behavior patterns and succeeding in his social and family interactions. Ironically, after the film was actually shot, the crew judged this last scene to be anticlimactic and

technically unacceptable. Crew members adjusted to these circumstances and used an alternative ending. The original ending, a scene in which the character secured a positive and beneficial job, was not used. The alternative culmination, without the last scene, makes the film ambiguous and negative to some audiences; however, the crew deemed the plot's outcome as realistic based on their experiences: the character did not succeed as a dropout. Through this filmmaking experience, youth learned that the final film constitutes the images used, not the ones that were planned.

The second trimester films required more advanced technology, such as sync sound cameras. Participants learned to shoot and edit single system sound film by shooting exercise films relevant to the genres and topics of the final films. The documentary group shot and edited job interviews enacted by the crew. The narrative group directed, shot, and edited a short scene using concepts for The Long Run. These exercises helped crews to further identify individual skills and interests, and determine the roles each member would assume in making crew films.

TOE participants became very efficient and professional at preparing and shooting on location. Constant use of a van provided access to the entire panorama of Twin Cities locations, familiarizing participants with local job, cultural, and other resources. The documentary crew filmed at a car wash, a clothing warehouse, an employment agency, a dance studio, a school, a science fair, and at individuals' houses. The narrative crew shot footage in a restaurant, a high school, downtown, at city lakes, and in participants' homes. In addition to their own participation as actors, the crews enlisted their parents, TOE staff, a high school principal and teacher, bank employees, and a policeman. Shooting on location made participants aware of the public view of filmmaking as glamorous; they were well treated as employees in a popular medium. At the same time, participants realized through their own experience how much work filmmaking requires and "what goes into it."

To reinforce the importance of sound in film, workshops were conducted by several artists who presented a variety of perspectives on sound. A jazz musician spoke to the group about his theories. He described how jazz principles were used in his work. A film on education through art was shown, which documented this artist as well as others. A composer and

college instructor in sound composition presented his music to youth and discussed new trends in music. A filmmaker who has particular expertise in sound presented his work and demonstrated looping and other sound construction techniques. This artist spent a week with participants helping them record, edit, and mix sound.

While making the crew films on work, youth were apprentices to the instructional supervisors who guided participants' productions. However, youth were also encouraged to continue making their own films, although most did not find the time. One young man produced a portrait of a professional teenage dancer and her experiences as a black person in this occupation. One young woman followed her interests in film history by showing historical films ordered from libraries and catalogues. Encouraging her initiative, instructors suggested that she plan a program of films each Friday and provided her with a budget for film rental. This youth was able to plan, order advertise, and introduce a film program of her own choice. Her enthusiasm led her to present the films in period costume using props (1930's newspapers and champagne glasses filled with 7-Up--a screening of early Bette Davis films).

Individualism was well appreciated and rewarded in the Through Our Eyes project. One participant felt the crews needed a standard introduction sheet, a method of identification, and consentual agreement form to present when arriving at a new shooting location. She designed business cards and wrote a letter of introduction describing the program which another youth had printed by the Students Serving Students Graphic Arts program, another CETA youth program.

Absenteeism caused instructional difficulties and was a particular concern since youth felt there were no consequences nor assistance when they were absent from public school. Their school experience effected their attitude toward TOE attendance. Curriculum adjustments were first made during the beginning trimester when participants were responsible for their own projects; individual tutorials were often conducted. In the first trimester, absenteeism was not an overwhelming problem as the goals of personal filmmaking produced the need for individual instruction. However, in the second trimester when the film projects depended on group cooperation, absenteeism affected film development and crew morale. Youth learned how their actions affected people other than themselves. Weekly

staff meetings became arenas for frank discussion of attendance and other concerns. Each week both youth and staff added items to the meeting agenda. During a meeting, all agreed that an attendance record would help. Surprisingly, a chart posting individual attendance using gold stars, smiling and frowning faces, proved to be quite successful in improving youths' motivation to promptly attend work and research interviews. To youth, the chart represented public recognition of their individual social accomplishments.

A second public screening of TOE films was held at the end of this trimester. A introductory tape was recorded by a participant had an interest in radio broadcast. This recording featured the echoing voice of "Filmmania," "who searched the galaxy for filmmakers," and introduced the film program, staff, and youth. Participants coordinated and set up the screening, produced and distributed posters, and served refreshments. Once again, the films played to a full house. During the second trimester, two films were produced examining the problem of work for teenagers:

The Long Run 1980, S-8, color, sync-sound, narrative, 40 min., (a drama about the problems, barriers, and possibilities of youth employment as viewed by teenagers, TOE narrative crew).

What's Work? 1980, S-8, color sync-sound, documentary, 25 min., (case studies showing people and work experiences that serve the needs of teenagers, TOE documentary crew).

Trimester III - The Business of Filmmaking

During the final trimester, TOE participants produced two films for non-profit clients. After making personal films, illustrating personal vision and working on cooperative films which addressed a specified subject from a teenage viewpoint, youth were ready to assume the responsibility of producing a film for a client. This task simulated the experience of being hired as a professional film company and facilitated personal development by requiring participants to convey adult and youth views which were not of their own origination. In this trimester, the business world of filmmaking was discussed in more depth. Participants learned to prepare and use resumes and budgets, negotiate and collaborate with clients, present and discuss their work. Youth also had opportunities to intern at film-related agencies which matched their individual career interests.

Initial contacts with potential clients were made by Through Our Eyes staff. One client, in search of a film production company, was referred to TOE by the Center for Youth Development and Research. The other client was contacted by staff, since an outdoor location like a camp seemed to be a good place to stimulate a film crew working during the summer. However, participants handled negotiations for the films, devised and coordinated shooting schedules with clients, and were responsible for production arrangements.

Several meetings were held with the TOE crew and the director of Camp Sunrise, outdoor facility for CETA-eligible youth. Camp Sunrise staff members met with TOE crew and showed a slide presentation and answered questions about the camp. Participants traveled to the camp (approximately 50 miles from the Twin Cities) to survey the location, acquire a sense of the setting and to further discuss the film's direction and purpose with the camp director.

Lab price sheets, a budget form, and discussions with client staff helped youth prepare a proposal and budget for the films. TOE supervisors explained various sources of funding available for individual film projects and discussed the grant application process. Two participants wrote individual proposals for films involving local schools, (exceeding project goals). One proposal secured a teaching workshop at a Minneapolis high school. The other youth's proposal presented a unique idea to the Performing Arts Learning Center, St. Paul Central High School. The concept was to work with student actors and actresses to develop curriculum, video workshops and a final S-8 film as a method of training stage performers to work in front of a moving camera. The cost of materials prohibited this project from being initiated in the fall succeeding TOE, although the participant was interested in raising the necessary funds. She instead enrolled in the National Guard to earn her GED and receive training in 16 mm. film production.

Proposal writing and budgeting for the film was further illustrated in a workshop conducted by TOE supervisors who presented their own film proposals, resumes, and grant applications, along with sample resumes, filmographies, and promotional materials used by other independent filmmakers. The project coordinator described the process FITC had used to hire TOE supervisors, explaining the initial impressions the committee had from reading their resumes and interviewing them. As the

function of resumes and cover letters was discussed, staff learned that these job-seeking tools were unknown to youth. A professional counselor from the Department of Career Development, University of Minnesota, spent a day with participants and offered follow-up services. He discussed cover letters, resume writing and interview techniques. He provided checklists for youth to use in identifying their employability skills, helping them to assess the skills they had developed in filmmaking: from basic and cognitive skills to manual dexterity and organizational skills gained in preparing equipment for shoots.

Participants spent ten days shooting at Camp Sunrise as campers and filmmakers. They shot single system sound film documenting camp activities: canoeing, running obstacle courses, preparing campfires, setting up tents, and singing songs. They lived on location with their equipment and the film reflects the intimacy of their experience.

Another project undertaken for a client was a film for the Eisenminger Adolescent Education Program of St. Paul's Wilder Center and the St. Paul Public Schools. The Eisenminger program provides education for "learning disabled" adolescents. Students in this program wanted to make a film conveying their views and experiences as "learning disabled." Eisenminger staff and students came to Film in the Cities to meet with TOE participants and view TOE-made films in order to stimulate their ideas, foster realistic expectations about student film, and share personal educational experiences. Two TOE participants were interested in helping on the film. They visited Eisenminger three times a week to acquaint students with the filmmaking process and help develop a narrative script. TOE participants stayed with the project the entire summer and were essentially in charge of making the single system sound film, Tread Softly on My Dreams. Finishing this film was a great responsibility for participants who had only been involved in filmmaking for nine months. The Eisenminger project was clearly a combination of teaching and filmmaking.

Since the standard film gauge of the industrial film business is generally 16 mm., instructors felt participants needed an introduction to 16 mm. cameras and editing equipment and lab processes in order to understand the differences between their work in super 8 and work in 16 mm. Instructors demonstrated the use of a 16 mm. camera and had each youth shoot 10 feet using each other as subjects. They learned to use a 16 mm.

synchronizer and splicer by cutting the footage they had shot. An instructor, by showing his own work-in-progress, demonstrated the process of AB rolling and logging shots. In addition, participants visited a 16 mm. film processing lab and were given a guided tour of professional sound-mixing facilities.

During the summer, a presentation was made to TOE participants on Film in the Cities Associate Degree program in filmmaking accredited by Inver Hills Community College. Opportunities in higher education and student financing were discussed with youth by the FITC Director of Education. Participants who had given little consideration to high school graduation were now concerned about higher education in filmmaking and other academic subjects. Two participants enrolled in the FITC Associate Degree program and applied for various financial aid programs. A third participant who graduated from high school during TOE was awarded a scholarship to the Minneapolis College of Art and Design. He quit the TOE project in June to enjoy his "last summer" and continued his film education in the fall.

To illustrate independent film distribution and promotion, two independent filmmakers visited TOE and discussed their work. A filmmaker (former youth student of Film in the Cities 1973-1975) who had written and produced two feature length super 8 sync sound films discussed the use of friends as actors and the perseverence necessary to be a young filmmaker promoting his own work. A second professional filmmaker showed her work, avant-garde black and white portraits of herself and her twin sister, and talked about making lyrical films and the distribution possibilities for film art.

Participants had the opportunity of marketing their own Trimester II film by arranging screenings at social service agencies. A phone contact sheet was written by youth and staff to help arrange public exhibitions. The participants said attempting to make these arrangements made them feel more professional. The form helped them remember what to say. In a brainstorming session, the group reviewed the purpose for producing What's Work? and The Long Run and the rationale for screening their films at youth-serving agencies: to see how youth responded to films made by youth. An audience survey sheet was designed and tested at a screening for Katahdin, a school for youth offenders. The audience seemed to understand and respect the films and the filmmakers' point of view. The films have since been shown to many different audiences (Appendix xvi, Film Screenings).

To provide participants with a realistic sense of the work world outside Film in the Cities, each youth was to be placed in a short term internship in a film-related agency. Instructional time was devoted to discussions with each youth about what kinds of institutions appealed to them and would assist them in their career interests. For example, the young woman who planned the TOE Friday film history series was placed in the film department of Walker Art Center, a major art museum. She assisted the film curator in preparing information for an upcoming film history series. A participant with an interest in graphics shot titles at Media Resources, a film production studio at the University of Minnesota. A participant who wanted to eventually make her own independent feature films spent one month working as a go-for for Markle Productions, a Minneapolis-based company, during the local shooting of a new feature film. A participant who was often asked by other youth to assist them with sound recording spent two weeks at Cinesound, a film sound studio, making transfers for commercials. Participants were responsible to work out the details of theri internship once a sponsor had agreed to the supervision, and only the most interested and aggressive participants succeeded in working out their individual arrangements.

The summer trimester ended with horseback riding, swimming, and a picnic. Graduation certificates were presented by the Minnesota River and youth crossed the Ferry Bridge, a symbol for the "river of life." In October, participants gathered for a final film screening at FITC. Camp Sunrise and Tread Softly On My Dreams were shown to families, friends, clients, and staff. Three Through Our Eyes participants had enrolled in college film programs, two had enlisted in the armed forces to receive additional training in film and photography, and the others were either enrolled in high school or programs for alternative credentialling. In the final trimester, two films were produced for client agencies:

Camp Sunrise 1980, S-8, color, sync-sound, documentary, 20 min., (camp activities at a CETA site in Northern Minnesota; for Camp Sunrise by TOE).

Tread Softly On My Dreams 1980, S-8, color, sync-sound, narrative, 30 min., (a view of the experiences of a "learning disabled" youth for the Eisenminger Adolescent Education Program by Mark Honkala with assistance from Robert McKenna, Jr.).

IV.

# Research Instruments

## RESEARCH INSTRUMENTATION: IN-HOUSE DATA GATHERING FORMAT

### Research Issues

The Through Our Eyes model for adolescent development was formulated for testing in the area of film education and employment training. The principal investigator, Minnesota Department of Economic Security, and Film in the Cities determined the selection of research issues, with a primary concern for the impact of the TOE learning model on participants' views of self, others, the world, media, and the educational process. Transferability of cognitive, social, and employability skills acquired through filmmaking was defined as an issue meriting attention as well as continued research. The application of "ethnocinematography," media produced by a given culture or population to represent itself, to the social sciences and human services was demonstrated through the project research. Of particular interest to this study is how such a method of learning affected youth's ability and willingness to process educational material and communicate the information to audiences in a credible, viable manner. The use of experiential filmmaking education and employment training in teaching youth with special learning styles and needs is recommended for further field research. Connections between cognition and visualization important to the process of learning and attitudinal formation were observed in this study. Such a finding pointed to the promise of filmmaking as an instructional aid for "disabled" and disenchanted learners as an avenue for future educational practice and empirical research.

### Research Tools and Sample

Empirical research methodology was developed to test the usefulness of this model in adolescent development and employment training. To meet the special requirements of the investigation, such as the aspects of visualization and experiential education, new field work techniques and multi-level research instrumentation were designed. Several measures and observational modes were employed in the study. Standardization and controlled comparisons were used whenever possible in addition to qualitative and observational approaches.

Data gathering tools were originated by the principal investigator to serve both an educational and investigative purpose of benefit to youth and the research. Examples of these objectives will be illuminated

in the following section. Drawing from information supplied by TOE and FITC staff, the University of Minnesota Career Development Office, and most importantly, from the theoretical base of the Through Our Eyes program model, the following instruments were developed for study:

Instruments Administered to Youth

1. Participant Face Sheet

   Procedure

   A one page document used by the principal investigator to record personal data and collect demographic information at the time of the first interview with each youth.

   Purpose

   Such a form elicits contact information on participants, peers, and significant others and is used to record code numbers assigned to each interviewee.

2. Participant Job Interview Sheet

   Procedure

   A four-page questionnaire was devised for use during a job application interview conducted by supervisors. Response given by each applicant was recorded on this document by the principal investigator. Use of the Job Interview Sheet initiated participants with the sense of TOE as a real job and provided them with realistic expectations of the program and staff, travel time required to attend work, the nature of the job, and their roles as participants. The information was directed to aid youth and supervisors in making decisions and commitments about each applicant's participation in the program.

   Purpose

   The application process provided participants with interview experience and familiarity with TOE staff, the location, transportation facilities needed, and the workplace. Participant Job Interview Sheets were to provide youth and staff with a record of each applicant's initial job interviewing skills, observable behavior and attitudes for review and comparison during the final trimester.

3. Pre-Post Locus of Control Pictures

   Procedure

   In keeping with the visual nature of Through Our Eyes, a measure was designed to document each youth's imagery of a series of topics. Youth's perceptions were generated through the open-ended topics (life domains), useful for making qualitative pre-post comparisons.

To determine the feelings and control youth associated with the life domains, questions on the following areas were repeated:

1. affect - how I presently feel about the domain;
2. internal control - how much control, influence, or say I presently have over the domain;
3. external control - how much control, influence, or say the domain presently has over me.

After each question, participants were asked to draw symbols that represented their answer. In order to assess the symbols and method more accurately, youths' interpretations and non-verbal responses were recorded. After the series of pictures were completed for each domain, pictures were separated according to the three areas (affect, internal and external control) by the principal investigator. Youth then sequenced the pictures in each area according to the following series:

1. affect - the domain I feel best about to the domain I feel least good about;
2. internal control - the domain I have the most control over to the domain I have the least control over;
3. external control - the domain that has the most control over me to the domain having the least control over me.

Statistical analysis was used to compare rankings pre-post for group and individual responses. Youths' symbols, interpretations, and nonverbal responses were evaluated through content analysis of interview transcripts.

Purpose

Locus of control imagery was used to identify the feelings and responsibility of participants in their relationships. Data supplied information on aspects of participants' lives other than TOE. Such an examination helped to determine the impact of outside relationships and experiences on program participation as well as the effects of TOE on youths' perceptions and relationships in these areas.

The instrument functioned to correlate youths' perceptions (pre-post) with skills and self-esteem developed through an experiential filmmaking program. In addition, Locus of Control Pictures provided a method of assessing individual ability to translate ideas into visual-symbolic and oral communication (pre-post). Finally, such a method was designed to learn about themes or patterns in participants' imagery, how imagery changed or didn't change and why, whether participants became self-conscious or manipulative of their images, and how such information applies to theory and literature in adolescent development.

4. Pre-Test Qualitative Interviews

   Procedure

   One two-hour interview took place with each youth prior to participation in TOE. Youths' answers to open-ended questions were recorded and transcribed for content analysis.

   Purpose

   Data was used to assess viewing patterns and preferences before participants engaged in film production and trainings and to gain a phenomenological view of youth's media consumption. Through the interview, participant's perceptions of themselves and the educational process were elicited.

5. Trimesterly Qualitative Interviews

   Procedure

   Participants were interviewed at the end of each of the three program components. Open-ended questions were designed to correlate with program education and training goals. Each interview averaged two hours and was recorded, transcribed, and proofed for content analysis.

   Purpose

   Trimesterly interviews with youth enabled participants to evaluate the program design and usefulness while developing interviewing skills. The instrument elicited the youth's progressive perceptions of themselves, other participants, adults and authority media, work, and education after exposure to specified learning experiences. Questions concerning the use, content, and production of TOE films produced a phenomenological view of adolescent filmmaking and information on the effects of indirect persuasion through filmmaking.

6. Critical Film Viewing and Listening Instrument

Procedure

A testing format of select film and television footage, totalling one hour of viewing, was shown to examinees prior to answering questions about the excerpts. The questionnaire consisted of 119 multiple choice, true-false, and short answer items, which were read aloud before and after each film excerpt. Test items were designed to measure examinees' performance in four areas of media analysis defined by the principal investigator:

1. technique - how the medium was created or manipulated in a particular manner;
2. style - why the medium was created in this manner;
3. interpretation - what the creation or manipulation of sounds and images means;
4. content analysis - how the viewer ascribes cultural meaning and personal values to the sounds and images presented.

Eight groups were tested and 64 usable questionnaires were combined as follows:

a. no experience - (N=21); no production or film experience was required. Examinees were recruited from the CETA Youth Recycling Center and The City Alternative High School in Minneapolis;
b. some experience - (N=24); all examinees were participating in media production programs: the St. Paul Inner City Youth League (video); the Minneapolis Summer CETA Film Project (slide/sound); Omegon (S-8 filmmaking);
c. Through Our Eyes - (N=13);
d. professionals - (N=6); examinees were both adult college students in filmmaking and professional filmmakers.

Data on examinee background and test performance were statistically analyzed by an independent research consultant.

Purpose

The Critical Film Viewing/Listening Instrument is a new norm-referenced achievement test designed to measure the ability to criticize visual and audio information received through media and therefore measure perceptual skill. The instrument was used to compare the responses of an experimental group with film production

experience with those of professionals and other CETA youth with and without production experience. Such comparisons were made to determine the correlation between media production skills and media literacy, assessing the effect of experiential filmmaking education on critical viewing. The research tool was also directed toward development of a method for determining the perceptual and analytical abilities of viewers and the application of media knowledge by media producers. Development of this new instrument during the TOE project precluded its use in measuring pre-post changes in receivership skills of program participants.

7. Functional-Transferable Skill Inventory

Procedure

Still in a primary stage of development, the skill inventory was used only as a discussion tool. The instrument used during TOE was an adapted version of the format published by Richard N. Bolles in 1977 for the National Career Development Project. Using a specified numbering system, examinees are to rate their personal skills according to categories provided in the inventory. Rank scores for two areas ("amount of this skill I possess" and "how much I like this skill") are then combined to produce a total score for each rated skill. During TOE, the instrument was being adapted to include filmmaking skills, (i.e., sensory - observing, examining, attending to detail; logical - researching, analyzing, classifying, problem-solving, etc.), examples of situations where the skills are used during film production, and examples of transferable applications of the skills in situations other than filmmaking.

Purpose

The need to assist participants, educators, and employment specialists in identifying filmmaking skills as functional led to discovery of the skill inventory described above. Categorizing and defining the varied and particular skills used in film production not only enhances self-confidence but helps youth and others view skills as unrestricted to particular academic or vocational disciplines. The inventory provides a means for youth identify their personal skills and interests, which can be assessed before and after career training or experience. Such criteria can be used by participants in evaluating possible career options and in establishing goals.

Youth and Work (Baizerman and Brokering, 1977) reported that CETA participants who did not have a terminology for the skills used on-the-job said they "had a good experience" as opposed to receiving training or education. Development of a skill inventory for program use would enhance the ability of participants to identify their saleable talents and be capable of articulating how such skills are functional or transferable in different employment or academic settings. Such an ability is indispensable to successful job interviewing and resume writing, lends itself to employability training necessary to a changing or uncertain job market, particularly for teenagers who have minimal skills and experiences to sell to an employer. Use of a skill inventory also allows for beneficial career experience in specialized fields, such as filmmaking. Finally, skill assessment provides the data base necessary to further develop an inventory of correlation occupational areas and job locations.

8. Educational and Career Development Plans

Procedure

At the beginning of each separate training period, (scheduled according to school trimesters and grading periods), participants met individually with supervisors to jointly identify and document learner strengths and weaknesses. Supervisors guided each participant who designed a plan in establishing technical and developmental goals in the form of a contract. Youth met with supervisors after completing the learning period (at the end of the trimester) to demonstrate that the goals had been reached.

Purpose

Though under utilized this first project year, the Educational and Career Development Plan concept was developed for several reasons:

1. to establish an individualized competency-based grading system which emphasizes steps of learning and improvement rather than group norms or reward and punishment;
2. to assist participants in developing self-evaluation and goal-setting skills;
3. to assist supervisors in translating participant needs into attainable goals;
4. to document educational and employability needs of CETA youth for analysis;

5. to produce data for further programmatic and policy development.

9. TOE Resume Sheet

After lecture/demonstrations and discussions on writing resumes and cover letters, participants used a resume format designed for TOE as a writing guide. Rough drafts were discussed with TOE staff, and participants were assisted in producing a final copy. Each youth was responsible for locating a typist.

Purpose

In addition to providing participants with a structure for writing a resume, the instrument designed for TOE presented a method of identifying and presenting skills, accomplishments, career and educational objectives in a functional transferable framework. The TOE Resume Sheet was used as an assessment tool to elicit data on the goals, interests, and products developed by project participants.

10. Through Our Eyes Conference Record

Procedure

During an early TOE participant-staff meeting, youth determined that anyone who exceeded six absences would be fired. As many participants reached the set quota, a policy was initiated to resolve individual cases through conferences. Those in attendance (parent(s), CETA coordinator and/or school representative, TOE staff, and participant) reported on the problems which could be identified, then assessed rules that led to the stated problems. The participant was then guided in establishing specific, attainable goals to help overcome the problems which, in part, resulted in poor work attendance. This information, documented by the principal investigator, was signed by the participant as a contractual agreement.

Purpose

The TOE Conference Record established a method of developing an information base on CETA youth attendance problems. The format was designed to facilitate the coordination of parents, schools, CETA, program staff and participants in a productive response to individual needs, enabling the program to function more smoothly. Additionally, the conference format was aimed at developing self-assessment and goal-setting skills in youth, and to provide a forum for parents and participants to communicate their concerns.

## Instrumentation Administered To Supervisors

1. Supervisor Job Interview Sheet

Procedure

FITC staff and the Principal investigator developed an interview format used to screen filmmakers who applied for two positions as Through Our Eyes instructors. Four interviews were conducted which including the simulation of a student film critique.

Purpose

The Supervisor Job Interview Sheet provided an effective assessment tool of use to CETA-Education projects. Technical abilities, practical experience in the field, and communication skills were elicited during the interview. Additionally, the method was designed to evaluate each candidate's experience with and perceptions of CETA youth, as well as their ability to critique adolescent work, offer direction, and function in an applied learning environment.

2. Qualitative Interview Outline

At the program's onset, supervisors met with the principal investigator to identify several domains of information concerning the instructors' views of participants. Regular interviews with supervisors were held, averaging approximately one hour per week. Transcripts were proofed for accuracy.

Purpose

Qualitative interviews with supervisors provided case study data and documentation on critical incidents. Program evaluation and participant assessment called for a record of supervisors' views throughout the nine months.

3. Through Our Eyes Curriculum Log

Procedure

On a daily to weekly basis, supervisors logged information about the curriculum objectives and activities.

Purpose

TOE Curriculum Log Sheets were designed and printed to ensure the daily recording of curricular objectives, activities, teaching methods, student/teacher evaluations. The documentation was used to evaluate the teaching curriculum and methodology, providing the basis for written reference important to project or activity replication.

## Instruments Administered To Intern Sponsors

### Procedure

During the third and final trimester, letters describing the rationale behind career exploration were attached to surveys and mailed to the sponsors of participant internships. These professionals were to complete the survey after the brief intern period and return their questionnaire to TOE by mail. Content analysis was used to evaluate the few responses received.

### Purpose

In addition to providing an inventory of internship experiences, the survey questioned sponsors on their interest in future or continued internships. As most of these adults worked in the private sector, their views of CETA youths' skills and value were of interest to the study.

## Instruments Administered To Youth-Serving Agencies

1. Audience Poll

### Procedure

After production of two crew films addressing youth unemployment, TOE participants brainstormed questions which they asked of audiences after the films were shown. Students of the Eisenminger Adolescent Education Program devised a questionnaire used to poll people who had viewed Tread Softly On My Dreams, a client film produced by TOE. With both surveys, audience members recorded their responses individually and returned the questionnaires to youth. The principal investigator used content analysis to evaluate survey results.

### Purpose

The concept of each audience poll was suggested by program youth, therefore, an initial purpose for devising the surveys was to follow up on participant input. Questionnaires provided youth with opportunities to design research instruments and receive feedback from others about the value of their work. Participants developed a means of systematically gathering data on product analysis from consumers, and in doing so, provided a record of the questions they judged to be significant in criticizing and understanding their media.

2. Qualitative Interview with Client

Procedure

One open-ended interview, lasting two hours, was conducted with the Eisenminger Adolescent Education Program Coordinator. The interview was taped, recorded, and transcriptions were proofed for accuracy.

Purpose

Additional diagnostic data was required to confirm observations that many TOE participants could be classified as learning disabled. Interview data was important in documenting the efficacy of film-making as a teaching methodology beneficial to learning disabled youth, and to record the effects of the TOE-Eisenminger joint venture on participants and audiences.

Unobtrusive Data

Additional sources of investigative materials include:

1. participant observation notes recorded by principal investigator;
2. written works including storyboards, examinations, assignments, letters and brochures;
3. journals kept by participants for their own use;
4. research data from the documentary film, What's Work, compiled by participants and production supervisor;
5. an attendance and termination log;
6. documented phone conversations with parents, school and CETA personnel, probation officers, and other professionals;
7. youth staff meeting agenda (as listed by chairperson), minutes, and ethnographic notes;
8. calendar of daily activities, meetings, field trips, and guest speakers (for reference by youths at the request of a participant during a December staff meeting);
9. research report written by Tom Bartholemay, anthropology intern from Macalester College.

Copies of individual research instruments and technical reports on two instruments, Locus of Control Pictures and Critical Film Viewing/ Listening, (detailed computer item analysis and discussion of instrument reliability and validity) written by Howard Wolfe, an outside evaluation consultant, are available through the Department of Economic Security, Office of Statewide CETA Coordination, Youth Programs, 690 American Center

Building, 150 E. Kellogg Boulevard, St. Paul, MN 55101 or Film in the Cities, 2388 University Avenue, St. Paul, MN 55114.

# V.

# Project Outcomes

The following preliminary research conclusions were based on qualitative and quantitative data collected by the principal research investigator using instruments described in Section IV.

## Trimester I: Personal Filmmaking

### Goal Achievement

The stated programmatic goals which participants achieved through independent film production include:

1. Learn about dramatic, documentary, narrative, avant-garde, and animated film;
2. Develop apprecfation and ability in film technology, style, and aesthetics;
3. Handle technology independently to produce something from a planned concept;
4. Observe and become more informed about culture, stereotypes, social and persuasive aspects in media;
5. Explore personal interests, skills, imagery, relationships, and environments through film;
6. Communicate through film to understand communication as more than verbal or writing ability;
7. Document concepts, production schedules and notes, appointments, and references related to film work;
8. Improve in cognitive, public communication, and interpersonal skills;
9. Develop confidence in personal views, communication and learning styles and abilities, overcome fears of public exposure;
10. Become more responsible, self-confident, and goal-oriented;
11. Complete a project independently;
12. Develop better analytical and organizational skills.

### Outcomes

General trends exhibited in youth's behavior and attitudes suggest that participants:

1. Became more aware and committed to personal capabilities, goals, and interests;
2. Developed a sense of independence from peer pressures and received self-satisfaction from being productive;
3. Gained new self-images, information, social interaction and skills;

4. Relied on verbal rather than physical problem-solving;
5. Acquired a greater interest and pride in schooling; integrated and applied classroom material in filmmaking;
6. Attended public school more regularly;
7. Developed the ability and interest in taking other people's points of view and respecting individual differences;
8. Evaluated peer relationships on the basis of professional and educational grounds;
9. Expanded visual and cultural latitudes.

Participant Expressions of the Outcomes of Trimester I: Personal Filmmaking

> [The most important thing to me in TOE is] learning; constantly learning about people and things that people take for granted. As a filmmaker, those kinds of things you have to really pay attention to. Sound, all kinds of angles--low angles, high angles--just things like that. You can make a person seem quite different from what they are just by changing the camera shots. [Other people] just see and react. A filmmaker has to see and think about it and then act, so he has to think about what he's going to do.
>
> I've learned a lot of things [about myself]. Just how other people see me, how I see myself. Even the way I view things now is changed. The way I look at other people is one form of change and just the way I see everything else has changed. I'm looking at it from different perspectives. [Now I see that] feelings has a lot to do with the way you look at other people, or the way you've been taught to look at them or any new way you've learned to look at them. [Here, I've been taught to view people] with a much more open view. I learned how to keep an open mind about things, not to judge people by their appearances.
>
> [I've learned I can] talk in front of people. You gotta speak up, you gotta know what you're talking about. Don't stutter and . . . I had this big stage fright that I'm getting over finally.
>
> I talk a little bit more [now]. I guess I don't really communicate all that much. I don't know if it's a skill. I don't know why [I talk more now], it's hard to say. There's more like individuals here than at school. Makes me think about more what kind of person I am, seeing other people more as themselves, in a way.

On Integration and Application of Basic Skills and Disciplines

[In filmmaking, you] use math, English, art, you can use anything. You use 'em lots of different ways; in shooting, you gotta know how far apart the people are from the camera and know the dimensions.

You need to figure out how many frames there are in a second, which takes a lot of math, you know, how many frames there are in an hour, etc. If you wanted to get a type of feeling, let's say you want to shoot a film that's taking place in the 20's, of course, you're gonna need your history then to know what the 20's were like--the styles, the fashions, the attitudes.

I'm [using information from my morning class in making a film] right now; I'm using a history class. There's some guy who did this one thing, this teacher, it was ethnic studies. So, I'm just gonna do that same thing. He did only put it on a movie [to show all the different people] different ethnic backgrounds and groups. [The teacher] gave us a unit on ethnic history, and I'm just gonna put it in a film, movie. I'm just doing it on my own. You can use any class in making film. [It's good to do] cause it helps you learn. Like if you want to film something you don't know nothing about, then you gotta find out first before you make the film.

All [school subjects are] good if you're making a movie. Like science might have helped little in [making] my dad's film [Animal Research]. You could relate [filmmaking and the sciences]. Maybe education [is needed in filmmaking]. You gotta get the education, learn how to spell, write. I couldn't really say [when] I made this film and I thought about my English class but somewhat, yeah. It's good. The writing, learning how to write up, like if you need to write a letter, you use punctuation and stuff like that. Like in English, learning how to phrase stuff--how if you're going to say something [to decide] on the best way to say it and get the meaning straight out, like when we were writing our titles up today. We started, "This is a documentary film to help . . ." The four of us, we all got together and decided what words we would write, like 'from' or 'in,' 'into' or 'from this' [consider] how it would sound the best so the whole sentence kind of flows.

I would need English or math for the making of the film, to calculate certain things, find out how many rolls of film [to use], count the footage, see how much footage or time you have left. Everything in photography is based on mathematics, or everything in the world is based on mathematics. [I use] chemistry [e.g.,] there's a couple of things with emulsions, mixing chemicals, negatives, and developing, that we've worked with, and I understand. Sometimes if you push film you have to add or multiply. I need English for [writing] the script.

You need [basic skills and information] to know exactly how to make [a film believable]. Cause if you want to make a movie about science, you gotta know at least something about it and not make all this phony stuff happen. You need to know how to place words and what to cut out and what is more tactful and to the point and quick and catches peoples' eyes. You got to know how to stage something.

We did quite a bit of reading; we had assignment sheets we had to read. It was just good practice. We had to do some writing, that's also some practice. Math, the math we dealt with, I mean pretty simple for me. [Using these skills in filmmaking] did [help me see their importance]! Like math, it was pretty easy [for me but] some of the stuff we did probably wasn't so easy for other people. It just shows you that if I wouldn't have learned it in school, in this job situation, it'd be a lot harder for me to deal with it. I didn't know some of these things, those skills. When they gave us those instruction sheets on how to operate a camera, if I didn't know how to read, I'd be lost.

[I] definitely [became more interested in learning basic skills as a result]. It opened my eyes! You're gonna need these things! You're gonna need [I thought] to know these things in a job situation. They're gonna be important to you. I just think I looked at it more seriously.

On Interpersonal and Intercultural Communication

Since I've seen these students' films, I learned to respect 'em a lot more cause the films are real neat. I don't think [the students] are as stupid as I once thought. I guess I'm liking 'em a lot more because they are talented. That's one thing I've picked up here, and their films are really good, they're pretty smart.

I learned personal skills such as getting along with people, confining my anger, looking at stuff more from the real side. If somebody said something to me, sometimes, a smart comment, I'd more or less play it off. Just go on about my business instead of saying something back and then, over little stuff, start[ing] fights and arguments . . . There was a lot of variety of different kind of people when I first came. I more or less checked everybody out at the beginning, not really judged them, but more or less put them in categories of who I thought I would get along with and who I didn't. I think I learned to get along with people that I hadn't dealt with very much . . . [I learned] to look at it not just like in my world, [but] in their world too, how they, where they came from . . . [I learned] that when you do something, not everybody is going to like it, and not everybody's going to look at it like you look at it, they're not gonna say, 'Oh yes, that's great!' You gotta take the criticisms as well as the compliments. Like Ray Christiansen [of Filmmedia, Inc.] came up and gave me his card, talking about he really

> liked it; how long I held the shots, the editing, the sound, everything was good. But then again [there were] all the people [who complained], 'I was gonna eat pizza until I saw this [Animal Operation]. That kind of helps me cause I used to be more or less on a ego trip. [I thought].
>
> [I've learned] that not everyone is the same and that you can't get along with everyone the same way. Some people are different [and] they have to be treated different. I want to get along with everyone, and so far I am. People from [TOE] aren't all the same, they're from all over the place. At regular school, there's regular people; everyone is all the same. And here, everyone is different, from a different part of the city, different schools. If you just stay at one school all the time, you don't meet anyone else and you don't find out how other things are. But this way, meeting people from other schools, you find out how their schools are . . .

Trimester II - Films About Youth and Work

Goal Achievement

The stated programmatic goals which participants achieved through cooperative production of films about youth and work included:

1. Investigate the possible problems and barriers of youth employment from a teenage point of view and produce film for public viewing;
2. Use a variety of research techniques in storyboarding, including literature searches and interviews;
3. Become aware of personal strengths, needs, interpretations, and possible consequences, and futurity of decisions related to employability;
4. Process and apply film research and information to personal behavior and decisions;
5. Gain conceptual, technical, and interpersonal skills by cooperating on a crew film;
6. Learn new ways of communicating, venting frustrations, working through past incidents, and exploring new possibilities for viewing negative experiences as positive;
7. Address one's labor to meet personal and social concerns;
8. Develop human service media which realistically presents teenage views and concerns, and includes teenagers in the conceptualization and physical construction;
9. Become more aware of personal strengths, weaknesses, and improve in self-concept;

10. Engage in a visual symbolic mode of communication as a successful alternative to writing or speaking.

Outcomes

Though the content, context, genres, and creators of human service films differed, there were common results; participants:

1. Reconstructed memories of their personal experiences to provide the film information, structure, and approach;
2. Learned about themselves and their past from working through these past expereinces in a new context;
3. Felt more powerful and in control as a result of reenactment of personal experiences;
4. Categorized perceived problems and barriers in youth employment as "those in my control" and "those out of my control";
5. Discussed and analyzed these categories on the basis of individual experiences of crew members;
6. Changed personal views of previous behavior or reactions to past experiences;
7. Gained insight on how they would respond or behave differently, learned to analyze the possible impact and consequences of decisions on future objectives;
8. Improved in viewing negative experiences as possibilities rather than barriers;
9. Became more aware of themselves, their decisions and actions;
10. Learned to see themselves as others might;
11. Primarily wanted adults and "others" to understand their experiences through teenage eyes;
12. Intended their peers to learn from the films and know that "they are not alone";
13. Had a definite message in their films but avoided moralizing or direct persuasion;
14. Attempted to show solutions in their films only by illustrating how the programs they participate in help in alleviating problems, rather than discussing solutions with which they had no positive experience;

15. Were disappointed that footage identifying programs that helped was not included in the final films due to technical, aesthetic, or structural reasons; learned that film communication must be visually strong and clear in content, technique, and structure;
16. Learned about the subject matter (youth and work) more readily because filmmaking:
    a. was an interesting, nonthreatening, and,initially, glamorous method of investigation and personal evaluation;
    b. allowed youth to select the input and control the output of their information;
    c. was used as an indirect communication and problem-solving tool;
    d. worksite interaction was positive, based on mutual trust and responsibility.

Participants' Expressions of the Outcomes of Trimester II: Films About Work

On Social Development, Integration, and Independence

[I learned how] to get along with people--black ones, just by being around them for a while. [That] was new to me. It was really different. I mean, I'm kind of glad that I did get along with them or do get along with them cause now I know that I do get along with blacks.

[Teenagers] can learn maturity [through filmmaking] because you have to go out and deal with so-called adults and things like that, you see . . . There's no call for [teenagers to interact with adults in our society]. Usually teenagers are either going to school or out in the streets, and that's just what it says--going to school and out in the streets. I've learned how to deal with adults on a, I guess you would say, professional level. But I just learn how to talk to them and not be so childish. It's interesting. It's valuable if that's what you want to learn. I can talk to adults better, I guess, because of all the communicating I've been doing around here . . . no man is an island.

[Valuable skills I learned are] communicating [skills]; getting the adult standpoint of a film. Making sure that [our films] appeal to just more than one type of audience, more than one age bracket. [I've learned] how to communicate with other people and getting along with other people and learning to work and trust other people as an equal.

"[Filmmaking helps teenagers learn] how to cooperate with each other, getting along."

Before I used to think that for [my friends] to like me I had to do what they wanted. Now I do what I want and if they don't want to, fine . . . I guess before, I never had really nothing [of my own] . . . You always had to be with the In Crowd. In my neighborhood, there was one crowd. But now I don't belong to any certain group 'cause there's no certain group I want to belong to. TOE kind of helped 'cause there, everything I did, I went out and did by myself. I learned that I didn't have to be with someone else to do something or have fun.

" Adults might relate [to our films] good because they see that teenagers can do something besides asking them for money. They might see that we're more or less independent and we don't need them as much as they think."

On Indirect Persuasion and Problem-Solving

"[Making the films about teenage employment] made me appreciate my job even more than I did [before]. It just did. [The film I crewed on is] about this guy who can't get a job that he likes, and I've got a nice job that I like."

I remember seeing a shot [from The Long Run], like I pictured myself doing that, like, maybe some day. That shot of [the main character] walking by a temporary service or something. I might go through an experience something like it some day. I just thought that I'd have to do it. I was just trying to get a picture of what might happen to me or what I might go through. I tried to picture myself [handling the experience]. I just thought of it in a positive way--I just thought of myself doing it until I got a job or something, and getting in a job, and getting there [with transportation] and budgeting my money and like paying bills. [The film] wasn't more about the future, it was more about right where [the filmmakers and actors] were at the age they were. That's what they'd be thinking about at that age.

I learned about myself just by the stuff I am saying in the film, [The Long Run]. Like some of them problems I've had in the past, when you're acting them out on film, you go back and you think about what you've done [in the past]. It becomes a little bit more clear, what has happened--clear to you . . . [Making the film helped me] know how to get a job better, faster, you know. I probably wouldn't have dropped out of school.

Things were shown in the film that I never thought about before, like what's gonna happen when you get out of school, how you even gonna make it through school; are problems at home gonna prevent you from making it, do you cause these problems, who causes them, [etc.].

I never really thought about it like that and when I saw the film, it made me think about it 'cause I saw it. And in the process of the making when I was acting in it, things like where I was getting money from [became important]. That never really bothers me too much; either it comes up or it doesn't, but you have to realize that there are some people who don't always have access to money, who aren't always able to get it like you and who are forced to go out and find a job but don't have to steal to do it, or those who don't have the knowledge, the ability.

[The crew was just] interested in trying to have people look at their lives and see how they could relate it to the film or vice-versa. We really didn't give any solutions. [I applied] a couple of job sequences [from The Long Run to myself.] My home situation was getting pretty bad for a while but things have gotten better. [The film] just made me look, examine what was going on in my life for a little while. I think just acknowledging that you have the problem helps, you know. I just learned to deal with my own problems. And I think I can do that with no problem. There were things I didn't want to admit to myself [before] but [after] seeing them in the film, I thought it was a lot easier. I think if it did that for me it may do that for somebody else, and that was the idea of the film.

[I've become more aware of the effect the world has on my life]. One of the things [that] maybe caused this change was like the films that we made dealing with [reasons why teenagers aren't working]. I got a lot of information from just making them and watching them, about the students, that there were problems in youth employment. That brought to my attention, I knew there were problems but I didn't really know it was that bad cause it was never bad for me, so I said, 'well, it is a problem,' but I just felt, 'well, hey, if people want a job they can get one.' But it is getting harder and at the time being I had a good job [making films] and it didn't really concern me. [Now I'm analyzing systematic reasons why an individual might not have a job], like the President, the presidential election. If Reagan won, everybody knows that he's planning on cutting CETA and all that stuff. And a lot of people don't know that. A lot of teenagers don't even take the time to watch the elections or read the newspaper articles about that. I think I've tried to do that more. I'd like to do it even more than I do, and I think I will in the future.

## Trimester III: The Business of Filmmaking

### Goal Achievement

The stated programmatic goals which participants achieved through collaborative film production for clients included:

1. Learn public presentational skills and survey research techniques;
2. See one's products used and learn how the information benefited or affected audiences and clients; accept the challenge of criticism from differing peer and adult views;
3. Observe the day to day business of media agencies and filmmakers;
4. Experience a range of job occupations in filmmaking;
5. Offer public services to nonprofit agencies;
6. Promote and solicit work; conduct demonstrations and negotiate with clients;
7. Learn how to prepare budgets and schedules to accommodate a client;
8. Present information and products to meet client needs;
9. Become employed as a summer film crew;
10. Learn to prepare and use resumes and cover letters;
11. Become aware of and articulate transferable skills and filmmaking skills learned throughout the nine months;
12. Formulate integrated career and academic goals.

Outcomes

Patterns or trends in the attitudes and performance of program completers suggest that participants:

1. Gained self-confidence and felt comfortable speaking to groups and adults;
2. Learned important techniques and uses of research through experience;
3. Developed personal leadership capacities with peers, siblings, parents, and others;
4. Respected and emulated the adult mentors with whom they came into contact;
5. Felt pride and success in their films' functions and ability to communicate the intended messages to the public;
6. Developed a greater acceptance for criticism and improved in the ability to cope with stress and fear;
7. Had great difficulty overcoming fears of the unknown and fears of being overlooked or rejected;
8. Confused narrative with documentary in that they had difficulty separating themselves from the subjects and images portrayed in the films;
9. Did not consistently distinguish between the semantic level and film where the actors are symbolic teachers, parents, teenagers, etc., and the experiential level where they were portraying themselves, not symbolic characters;

10. Portrayed attitudes as they saw them symbolically but derived the information from "truth," i.e., experience;
11. Developed greater capacities toward preventative thinking and planning through the content, process, and technical nature of their films;
12. Actively selected internship areas;
13. Felt that they should have had more structure and responsibility as the program progressed;
14. Individually evaluated different filmmaking and media-related occupations on the basis of their values and economic security;
15. Preferred personal filmmaking but rated crew or client film production as most developmentally beneficial;
16. Requested more practice using resumes, cover letters, and other job seeking techniques;
17. Recommended more balanced summer crew sizes; approximately 2-4 members per film crew was considered ideal;
18. Requested resumes for use after the program had terminated;
19. Evaluated the nine months as being too brief and for some individuals, seven hours a day work was preferable to four hours;
20. Required further discussion of transferable skills and job interviewing practice to ensure the ability to articulate these skills to an employer in writing a conversation;
21. Considered the on-going research interviews to aid in professional skill development, self-awareness, and self esteem.
22. Became more eager and self-directive in planning realistic long-term career goals, based on academic advancement and strategic job development.

Participants' Expression of the Outcomes of Trimester III:

The Business of Filmmaking

> I'm only 16 years old, and I felt like . . . I've got some experience . . . that sounds impressive . . . like to say, 'yeah, I took a 9 month course in filmmaking and you're only 16 years old, so that's saying right away you started on that at 15 and you stayed on that. My dad tried to say, 'Well, how does that look . . . when you can only hold a job for a week, that's not saying much for you.' Then I told him that the previous jobs I've had, I've had three

jobs: Through Our Eyes, Fox Trap, and I worked at this place called World Citizens (CETA) . . . I was there for a year and about 2 months; Fox Trap, I was there for like a year and a half, and like here it was for nine months, so you can't compare that to one job . . . He says, 'Work won't kill you,' but that's his opinion. I'm not gonna settle for that [waiter job]. I'm gonna be somebody. I'm not . . . working in no McDonald's. I told him straight out, 'Dad, I just won't work there.' I'll go to school.

[Through Our Eyes] was just opening up another door. I just tried something out that, it was good cause I never even thought about filmmaking before. Like if [my CETA coordinator] hadn't even said anything to me about it, filmmaking would have never crossed my mind.

If you would have asked me if I would have ever done it, or if I ever would have gone into filmmaking, I would have said no, of course . . . It was a good experience, because like we were put into more or less a professional filmmaker [role]. That's what we were classified as. You learn how to act on a professional level. Act like a [filmmaker]. You can't just . . . When people give you responsibilities, and if you really want to achieve them, it's gonna make you try harder, that much harder, to accomplish them. I think I got a better outlook [on careers].

Geez, I wanted to do much more preparation [for a job interview I went to]. I wanted to have a resume finished, and I wanted to write a script down of things to say, and I wish I wasn't so tired . . . It was really something there, trying to be smart when you're tired. It's hard! I wish I could have brought this Eisenminger film that I'm working on. It's pretty good. It has its problems but it'd be a nice example to show him that I have, that I am responsible and I do work hard. [I didn't explain that the film was my complete responsibility]. It's too bad. I wish I could have this interview [for another job] all over again. It didn't even occur [to me]; it should have. I told him I was working on it, editing and stuff like that. I did say that.

We looked at a lot of career possibilities and what career possibilities there are in filmmaking. One thing is like independent filmmaking; I'm not too sure about that because that's nothing for sure, there's nothing guaranteed there. You might get a job and make $5,000 one month but then you might not get another job for six months. And I want something that's guaranteed, that I can rely on, that's for sure. For sure employment. If you look at filmmaking, people just take it as making movies. But there are a lot of careers in filmmaking, a lot of different labels people put on people that work with film. You can get into all different kind of things. I guess that would help. If I went into media broadcast, that doesn't necessarily mean that you have to D.J. You can do all kinds of other things; engineer, studio manager, all kinds of [job roles].

At TOE, I had to come in contact with a lot more adults. It doesn't bother me to talk to grown people [my communication skills with adults have improved] on a professional level because some of the stuff we did required this, [e.g., ] setting up appointments for a shoot [and for research] interviews. [I learned by] observing how other people use that skill. Like your vocabulary--it's very impressive. I know it could help in a job situation. [It's helped me recently] on jobs, talking to people about jobs. Even teachers, I feel more open talking to them. I just feel more comfortable voicing my opinion, letting them know how I feel. [In my last job interview, this skill helped me cause] I just more or less understand what they want to hear and where they're coming from [and] I won! I got the job! It was easy. I just think I know how to talk to the people and answer their questions better. I just acted real interested. They didn't know if they were going to hire me because I didn't have experience . . . and I told her I'm a real fast learner and I think I could do this . . . She wanted to know if I'd had any other jobs and how long I stayed at them. I told her about how I came to TOE and wrote it down as a reference . . . I guess that kind of impressed her.

When you're making a major decision--just any dicision more or less, I look at it like 'If I do it this way, what will the outcome be? Or what combinations of things do I need to do to make it come out the way I want it to?' You use them basic ideals in every question that you ask yourself. I do that a lot without even noticing it. It just comes naturally sometimes. [My ability to do this has changed because I've made films.] I'm more aware of what I'm saying and what I'm doing and why.

Filmmaking requires a lot of responsibility and a lot of personal nerves. I'm getting much better at being more responsible--much better than I have been [I've learned things] like showing up on time, how to meet those deadlines, and things like that. Also, I'm learning how to deal with your boss, people you're working with, and that you gotta be real patient . . . You gotta be real friendly towards each other so the work isn't horrible. Just working with a lot of people. See, I wanted to be a filmmaker for a long time and I really found out what it takes, found out what I have to work on--like being on time, being more responsible. And I see all those things that I have to work on. Be more organized is another thing I have to work on. Before I came here, I was just one of these "I wanna do it," but didn't put the energy into it. But now I'm starting to do more of that and still gotta get more and I guess I'm on the way up Jacob's ladder.

VI.

Evaluation Report
by
Dr. Michael Day, Chair
Art Education Program
University of Minnesota
(outside evaluator)

This report is an evaluation of the "Through Our Eyes" filmmaking project for CETA eligible youth in St. Paul and Minneapolis which was administered through the non-profit educational organization, Film in the Cities. The report includes several types of data or information including my own personal observations as I became involved in the project as evaluator some weeks before its actual beginning through the completion of the project nearly a year later. In addition to my observations as an experienced educator, evaluator, and researcher, I used data from a questionnaire which was developed and administered twice to the project participants as pre and post tests. Two graduate students from the University of Minnesota made several visits to the project and reported their observations. A third graduate student completed case studies of three of the participating youth. These four sources of information plus the attendance records of the TOE particpants provided the data upon which this report is based. After reporting and discussing these several aspects, I will make general comments as they appear to be warranted by the information that was compiled.

## The Questionnaire

The objective of the TOE project and the aspirations of the adults in charge were considerably loftier than the mere imparting of information. The instructional goals for the first trimester contain words such as "trust," "respect," "imagination," "personal visions," "expression," and "cultural exposure." Nevertheless, the means through which the ideals of the project were to be achieved are technical in nature and require considerable technical knowledge and skill for higher aspirations to become approachable. Consequently, one aspect of the evaluation was to determine the extent of participants' knowledge and experience with filmmaking and with serious motion pictures.

A questionnaire was developed to assess the filmmaking background of each youth prior to entering the program. The questionnaire was administered the first day (in most cases) of each youth's participation to obtain baseline data and was re-administered near the end of the program to determine progress. Following are the results of the questionnaire for the nine participants who took both pre and post tests.

Four of the nine participants had never met a filmmaker prior to their TOE experience. Three of the nine had never been to a TV studio, and only two had seen a film processing plant. All nine met filmmakers, of course, and all visited a TV studio. Five of the nine also visited a film processing plant during their participation.

| | Pre | Post | Gain |
|---|---|---|---|
| Met a filmmaker | 5 | 9 | +4 |
| Visited TV studio | 6 | 9 | +3 |
| Visited film processing plant | 2 | 5 | +3 |

Participants also became more familiar with institutions that show serious movies, foreign films, films by local and regional artists, and vintage films.

| | Pre | Post | Gain |
|---|---|---|---|
| Seen films at Landmark Center | 0 | 5 | +5 |
| Walker Art Center | 3 | 7 | +4 |
| U of MN Film Society | 1 | 3 | +2 |
| Mpls. Institute of Arts | 3 | 3 | +0 |

Youths were asked if they had used a movie camera prior to entering the TOE program and, if so, approximately how many rolls of film they had shot in the past year.

| | Pre | Post |
|---|---|---|
| Used movie camera | 5 | 9 |
| Number of rolls film | 15 | 25 |
| | 3 | 35 |
| | 1 | 20 |
| | 9 | 9 |
| | 0 | 50 |
| | 0 | 14 |
| | 0 | 30 |
| | 0 | 50 |
| | 0 | 30 |
| | 28 | 263 |

I was assured by the supervisors that the large number of film rolls reportedly shot by the participants was well within the realm of likelihood.

A significant section of the questionnaire dealt with youths' apparent knowledge of filmmaking terminology and general knowledge. This section was organized in a matching format with terms on the left and definitions on the right. The number of items and potential high score was 31.

| | Pre | Post | Gain |
|---|---|---|---|
| Filmmaking terms | 20 | 23 | +3 |
| | 21 | 26 | +5 |
| | 17 | 28 | +11 |
| | 18 | 31 | +13 |
| | 9 | 31 | +22 |
| | 15 | 26 | +11 |
| | 23 | 30 | +7 |
| | 19 | 23 | +4 |
| | 19 | 27 | +8 |
| means | 17.88 | 27.22 | +9.34 |

average gain - 52%

Included in the above figures were four questions that required knowledge of correct film stock for specified light and shooting conditions.

The final aspect of the questionnaire had to do with filmmaking equipment. Participants were given access to five pieces of filmmaking equipment, i.e., camera, editor, projector, and were asked to name the equipment and as many parts as possible. This was assumed to be a valid test of their familiarity with filmmaking tools and a good baseline for post-testing. Correct terminology or spelling was not required if students could provide a reasonably descriptive term for the equipment and various parts.

| | Pre | Post | Gain |
|---|---|---|---|
| Equipment and parts | 28 | 53 | +25 |
| | 33 | 31 | -2 |
| | 32 | 70 | +38 |
| | 29 | 34 | +5 |
| | 12 | 39 | +27 |
| | 13 | 27 | +14 |
| | 7 | 29 | +23 |
| | 18 | 42 | +24 |
| | 17 | 15 | -2 |
| | 21.0 | 37.8 | +16.8 |

average gain - 80%

The 80% average gain in information about equipment is impressive especially taking into consideration the two youth who, for whatever reasons, scored lower on the post test. The seven youth who gained averaged a gain of 111%. In general, the questionnaire demonstrated significant gains in youth' filmmaking background and knowledge.

## Project Visit

As evaluator, I visited the filmmaking location 10-12 times on an informal basis and observed various activities in progress, e.g., participants working independently and in small groups, participants viewing and discussing footage that they had shot with the supervisors, youth and supervisors listening to comments by a visiting filmmaker, and the same group watching vintage commercial films. In all of these situations, I noted a very casual atmosphere in the appearance of the workspace, the staff, and the participants.

Two graduate students in Art Education from the University of Minnesota, experienced teachers and artists, were engaged to visit the TOE project as observers and to record their observations. These observations took place over a two week period in late May and early June. Following is the report of Nancy Pauley and Doris Goldstein. It is divided into categories that evolved during their conversations with nine TOE students.

Learning about the program

1. Most participants heard about the program from a counselor or CETA coordinator. Others heard about it through a friend or poster.

Attitude toward public high school

1. Four of the nine had regularly skipped school or had dropped out. The rest had attended fairly regularly.
2. Several spontaneously mentioned that they preferred TOE because of the individualized and interesting education here not provided in high school.

Attitude toward supervisors

1. All were positive about liking the supervisors. Comments about supervisors included:
   a. "Easy to get along with."
   b. "Teachers are honest, you can trust them."
   c. "They talk to you by yourself when you're late or breaking the rules."
   d. "You have to ask for help but they are willing to give it."
2. Supervisors seemed to take real personal interest in each participant's problems and ideas.

Motivation for attending

1. Most were motivated by learning about film. School credit, money, and prior interest in photography were other answers given.

Youths' perceptions of the content taught

1. All felt they learned a lot of technical skills of filmmaking. Skills mentioned included:
   a. editing
   b. animation
   c. shooting (specific skills included: light shadow, angles, zoom effects, focusing, contrast, background)
   d. sound
   e. acting
   f. subject, composition
   g. composing a plot on a storyboard
2. In addition to technical skills, job-related skills were taught and seen by one student:
   a. learning about problems of adolescent employment
   b. the politics of working with an organization
   c. making personal adjustments to a group film
   d. working with peers unlike yourself

Personal attitudinal effect

1. One participant mentioned this program had confronted him in ways he needed and that his school attendance and behavior had improved as a result of the Through Our Eyes experience.
2. One youth explained that she had gained personal confidence working here.

TOE films

1. The films were generally of high quality and seemed to reflect sensitivity.
2. The types of films included:
   a. animation/claymation
   b. personal documentary
   c. surreal story
   d. poetic commentary

Descriptions of the participants

1. Most seemed quite bright and serious about filmmaking as a career.

Areas needing improvement (participants' perceptions)

1. "Work could go faster."
2. "A lot of time is spent without something to do."
3. "You wait around for a few hours each week."
4. "Younger kids should be able to come here."
5. "There should be better equipment."
6. "They could get a better building."
7. "I don't like working in groups; I work better by myself."

Our Observations

We attended the Film in the Cities Through Our Eyes program during the last two weeks of regular high school. We viewed the participants and supervisors on four occasions (both of us viewed the program on the same day on two occasions).

The Supervisors

1. The supervisors seemed to take real personal interest in each youth's work and ideas. Participants told us that often they had to ask for help and were given individualized instruction.
2. Participants felt the supervisors offered them many ideas when they had a problem.
3. From descriptions participants gave of the content that they were being taught and from viewing the supervisors, it appears that:
   a. a great deal of technical information was taught and discussed;
   b. verbalizing visual relationships and identifying visual elements was not commonly done.
4. In preparation for a shooting the following was observed:
   a. the instructors seemed to encourage and value the participant's opinions;
   b. the supervisors emphasized the information they wished to convey and the place of the audience in comprehending that information;
   c. the supervisors and participants worked seriously;
   d. the participants seemed to understand what the supervisors had said;
5. During a film viewing and discussion session the supervisors:
   a. demonstrated an ability to draw participants into a discussion;
   b. asked thought-provoking questions about the film's content;

c. could have extended the discussion by talking about visual qualities as well as stylistic comparisons and content.

6. The supervisors planned to include participants in a music festival during the weekend if they were interested. This seemed to us an effort which went beyond job description. A camping trip for the summer was also planned.

The Participants

1. The participants seemed very proud of their film knowledge and achievements, enthusiastically showing us their work and taking genuine interest in our comments. They took real pride in explaining camera techniques such as claymation, pixilation and other special effects.
2. The participants were drawn into group activities and left to do individual work. Some participants were not highly motivated to use their time wisely.
3. Some of the same participants attended regularly while we were there. It seemed to us a core group of 10-12 attend regularly.
4. The participants were generally enthusiastic about the program and supervisors. They were happy to earn high school credit.

The General Environment

1. The activity seemed stimulating to us.
2. The general atmosphere was relaxed, friendly, and informal.

Case Studies

Three participants were selected for case studies in order to determine in some depth the impact of the TOE project on the lives of the participants beyond the recording of information gain and classroom observation. Selection was based on recommendations from TOE adult personnel and was intended to identify several individuals who had: 1) been in the program on a regular basis; 2) been actively involved; and 3) apparently received benefit from the program beyond the learning of how to make films. Two males and a female were selected.

The case studies were conducted by a Ph.D student in Art Education, an experienced teacher and artist, Robert Russell. Following is his report which was written after conducting numerous interviews with the three students, members of their families, friends, and other persons who had relevant contact with the subjects.

Case studies were undertaken from August 11 to September 2, 1980. The general purpose of these studies was to ascertain if any positive behavioral changes had occurred in these adolescents as a result of participating in the Film in the Cities/Through Our Eyes program. Three broad categories in the lives of these youths were researched: 1) their relationships with parents, adults, and peers; 2) their relationships to the public schools they attended; and 3) their relationships to job experience (presently and potentially in the near future). With their permission, each of the young people were interviewed individually, as were parents and other adults familiar with their behavior in and out of the TOE experience. The following is a case study summary compiled from these interviews.

Youth A is a 16 year old black male. He has a 17 year old sister and a 15 year old brother. His parents are divorced, and he has lived with his mother, brother and sister since the age of six. A has a history of truancy and fighting in school. Although he will enter as a junior this fall, A's CETA counselor states he had only three credits (ninth grade level) before entering the TOE program. It was to gain further credits that TOE suggested to him and why A decided to enroll. A had no interest in film at that time and perceived TOE was an easy access to academic progress.

A continued in prior attitudinal patterns when TOE began. These patterns consisted of a general distrust of others and self-respect based on a concept of ready-to-fight toughness. A's attitudinal pattern changed, however, during the TOE program. A TOE conference with the father, CETA coordinator, TOE staff, and A brought the father back into A's family scene. The conference also provided guidance to A and his father in identifying problems and needs and setting specific personal goals. Success in the program apparently brought about a new self-respect in A; based on his accomplishments as a neophyte filmmaker. A engaged in no fights during the nine months of the program--a fact in which he expressed great pride. He stated to this writer that he felt

for the first time the TOE supervisors trusted him. A was also able to overcome earlier conflicts with his TOE peers and became good friends with them. According to parents and teachers, he now seems self-directed, better able to relate and adjust to different people, and is generally enthusiastic about his future.

A attended public school once he enrolled in TOE because he wanted to keep his eligibility in the TOE program. Whether or not the TOE experience will change A's attitude to public school this coming year can not be presently determined. A has enrolled in five classes this fall and stated that he intends to take school seriously and graduate. A's mother affirms this new, positive attitude in him toward public school. The school principal recently evaluated A's improvements and said if A succeeds in completing the regular course load, A can graduate with his class and make-up credits will be waivered.

A is the only one of the three young people studied who does not necessarily see film in his future. Broadcasting journalism and veterinary science are alternative careers that A has in mind. He uses the filmmaking skills learned at TOE directly related to these careers and is encouraged by this building of future skills. A was able to meet prominent people in the media field as a result of the films he created in the TOE program. He was complimented for his work and encouraged by these people, furthering A's sense of accomplishment and self-confidence. Whether or not these experiences realistically characterize what his future prospects in media will be is a question not assessible by this researcher. In summary, A appears to have improved in the following attitudinal and behavioral patterns as a result of his experiences in TOE.

A apparently changed his concept of self-esteem from a negative to a positive foundation. He improved in his relationships with others, and he developed self-direction in relation to filmmaking and related job tasks. The films he created, from storyboard through filming and editing, indicate that reliable work patterns may be developing for A. Promptness and regular attendance as positive job characteristics could not be assessed from this study.

B is a 16 year old white female. She is second to the youngest of seven children with three sisters and three brothers. Her parents are divorced (for six years), and she lives with her mother and her younger brother (13 years old). Her father is disabled and living in aoother part of town. Her mother is physically handicapped and is on welfare.

B dropped out of school after junior high. "I liked poetry and short story writing in junior high school," she stated, but in high school, "felt like I was in a rut." Dropping out of school also enabled B to get a job which helped support her family. B's mother stated that her elementary school teachers thought highly of B's abilities; they said, "she could go places." Her mother further stated that B thought about an acting career (e.g., study through the Guthrie Theater) before attending TOE, indicating that TOE was related to B's previous interests.

B's mother believes TOE was very valuable for her daughter. She believes B now has a more mature, realistic outlook on life in general. Previous uncertainty on what she wanted to do has been replaced by apparent self-direction; "she doesn't talk about doing it, she does it."

B was not in public school during the TOE program. Whether or not she will return to high school and graduate is a question left unanswered. B did state to this researcher that she wants to return to school and study writing. B has held a job for two years. Any improvement in her personal characteristics that would make her generally more employable in the future was not assessed in this study. Her writing and filmmaking skills were also not evaluated by this researcher.

B appreciates the TOE program because it provided her with a salary, individual attention, and creative work experiences in a career field that very much interests her. Filmmaking has also enabled her to use her writing interest. B hopes to write and direct films in the future.

In summary, TOE seems to have profited B at least in part by providing her employment directly related to previous interests. The TOE experience may have dissolved youthful ennui for B and may also have given her a reason for returning to high school.

C is a 19 year old white male. He is the oldest of five children and the only son. His parents are divorced, but his mother is remarried. C lives in a rented apartment with his girlfriend and supports himself on his CETA earnings.

C came to the TOE program with unclear goals regarding his future. His high school counselor states that he lacked confidence in himself and in what he might do in the future. C wasn't sure he could do anything. He did have experience running audio visual equipment in high school and worked part-time while in high school issuing equipment in a

communications library. The TOE program allowed C an opportunity to earn money while building these interests in the field of filmmaking.

C's mother, stepfather, and counselor all agree that TOE helped C change his prior, negative self-concept and aimlessness. He gained in self-confidence and more clearly defined his goals.

C graduated from high school in 1980 during the TOE program. He now attends college and majors in film. C applied for and received a small grant which will enable him to attend college full-time. C stated to this researcher that he was most interested in making surrealistic films in the future. C also stated he was aware of the great difficulty in pursuing filmmaking as a career. He expressed willingness to make the effort necessary to succeed and is confident of his future success.

No definite conclusions about C's general employability could be drawn from these interviews. C did cut his long hair during the TOE program, but he maintains a non-conforming appearance. He has kept the same peer group since high school and is experimenting with different aliases. Some of C's non-conforming behavior might be a handicap for immediate and easy transition into the adult work world.

In summary, C seems to manifest a degree of self-confidence and has a deepened interest in film as a vehicle for his self-expression. This interest has given C a goal direction which he will be able to pursue further by way of the college grant.

Attendance

Perhaps the most difficult problem within the project was that of attendance, specifically the lack of regular attendance and the high rate of drop-out. The turnover of students and an unfulfilled and late recruitment resulted in instructional, research, and evaluation problems. Each drop-out meant one less subject for the post-test. Each new enrollee had to be pre-tested, often at inconvenient times. The result was an N of only nine students who took both pre and post tests and who participated regularly in the program.

Students who were absent for lengthy periods lost touch with the flow of the project and had to be given extra attention by instructors to "catch up." Students who entered the program late had to be given orientation and remedial instruction to bring them to the level of the earlier starters. This type of chronic absentee situation is a significant

drain on the time and energies of staff and participants, in general, lowers the level to which the program can aspire.

Many of the students who entered the TOE program had already generated school records with high absentee rates. Some were dropouts or nearly so, and for some, the TOE program was a kind of last resort effort at formal education. The incidence of serious personal problems related to broken home life, drug abuse, learning disabilities, delinquencies, etc. was much higher in the TOE population than with a normal cross-section of a typical high school. The TOE population was generally one for which truancy and failure in regular school was more typical than regular attendance and success. Reasons for terminations and absenteeism included auto theft, pregnancy, burglary, drug abuse treatment, family problems, and for several, the need for more remunerative employment. Given this background, it is not unusual that the program suffered from attendance problems. In a situation such as this, the fact that a large percentage of students did attend regularly and were productive is a real accomplishment.

## Comments and Conclusions

As program evaluator and from the numerous visits and interactions that I had with TOE participants and staff as well as from the information reported above, I have formed the following perceptions of the TOE project:

1. The project was a serious attempt to provide a worthwhile educational program for a group of young people in need of such education. It was well planned and was administered very conscientiously and attentively. There was an atmosphere of real caring, both for the success of the program and for the youth who were the participants. If anything, the program goals and the expectations of the adult staff were too high and in some instances, naively idealistic. This is perceived as a benign error and one that was probably corrected by experience.
2. The procedure by which the two supervisors were selected should serve as a model for other educational programs that attempt to utilize artists in teaching situations. The selections were made very carefully and with attention

to the personal and education aspects of the applicant's qualifications, as well as to the technical and artistic. The result was the selection of two persons with real interests in teaching and real abilities to interact with a fairly difficult youth population.

3. The late start of the program, some weeks after the beginning of public school resulted in some problems. There were not enough applicants recruited to fill all 20 positions. The screening process for participant entry would have been more effective if there were actual competition for the positions and if choices could have been made on that basis. Because there were never quite enough regular attenders to fill all 20 slots, there was pressure on the TOE staff to make concessions regarding attendance, etc., in order to keep some participants in the program longer. As one supervisor put it, "They knew we couldn't kick them out of the program." This results in lack of adherence to rather strict standards for attendance and progress that were conveyed to the participants at the beginning of the project.

4. The educational conditions and motivations were a teacher's dream. The teacher/student ratio was intended to be 10:1, but it was actually much lower, allowing for much personal attention by teachers. The students were paid to attend, providing incentive beyond the academic credit. Several hours of time were available each day uninterrupted by class period bells, loudspeaker announcements, etc., common in schools. The equipment and facilities available and the budget for supplies exceeded the expectations of the most optimistic school teacher. Under such conditions, it would be expected that much learning would occur and that students would be quite productive. The results when considered in the traditional context were considerably less ideal than the educational situation. This can be attributed to a number of factors, but primarily, I believe, to the number of problem youths involved including the problem of high absenteeism

mentioned above. If the program had been allowed to select freely from the schools and CETA agencies participants who were interested in filmmaking, per se, the results would have been much more successful. Another factor was the inexperience of the supervisors with respect to curriculum development, a skill that they could not have been expected to possess, coupled with the fact that they had to develop curriculum and teach concurrently with a student group that they were initially unfamiliar with and which constantly fluctuated. These factors obviously reduce the ideal quality of the educational situation considerably.

5. There were many beneficial outcomes of the project, i.e., significant gains in filmmaking knowledge and background, positive personal development, and good supervisor-youth relationships, all documented above. In addition, many of the participants produced very competent films and learned a great deal about employment and employability.

6. It is in my opinion regrettable that the project was not continued for at least a second year. Most of the problems that I have discussed are typical of pilot, first-time programs and could be corrected or significantly reduced in a second year. Indeed, the primary benefit of an evaluative report such as this one is to point up places for improvement. As it stands now, it is not even possible to follow-up the research that was initiated during the past year and to determine possible lasting impacts of this experience in the lives of the several participants who appeared to benefit significantly from their experience.

November 1980

# APPENDIX

FILM IN THE CITIES PROGRAMS

EXHIBITION

FRIDAY CINEMATHEQUE: free public screenings of films from the turn of the century to the present.

VISITING FILM ARTISTS PROGRAM: screenings of work by major film artists whose work was instrumental in the development of American avant-garde cinema; also offered as part of an accredited course which includes screenings of past and new work, two-day workshops with the artists, and monographs.

MOVINGIMAGEMAKERS: a film and video exhibition program focusing on the work of regional artists from Minnesota, Illinois, Iowa, Wisconsin, and South and North Dakota, co-sponsored with the Minneapolis Institute of Arts' Minnesota Artists Exhibition Program and Landmark Center. Artists are present to discuss their work.

FILM IN THE CITIES GALLERY: exhibitions of contemporary photography with an emphasis on shows pairing the works of a regional photographer with those of a national photographer.

LIGHT & FORM: a series of public lectures on photography, conducted by photographers and artists.

SOUND/IMAGE PERFORMANCE: a series of performance art presentations by regional and national artists.

EDUCATION

ASSOCIATE DEGREE IN FILM: a two-year program, accredited through Inver Hills Community College, offering courses to the public in film production, theory, history and specialized electives.

LIGHTWORKS: intensive, week-long summer workshops with nationally known photographers.

PHOTOGRAPHY CLASSES: beginning and intermediate courses and specialized workshops, accredited through Inver Hills Community College.

FILMMAKERS IN THE SCHOOLS: three-week residencies in Minnesota public schools, taught by Minnesota filmmakers.

YOUTH/COMMUNITY EDUCATION PROGRAMS: film, photography and video workshops taught in individual schools and community agencies.

SERVICES

FILMMAKERS' ACCESS CENTER: production and post-production equipment available to filmmakers for personal, non-commercial projects (annual fee).

DARKROOM ACCESS: facilities for black and white film developing and printing available for independent photographers (quarterly fee).

MEDIA ARTS LIBRARY: a selection of long and short classic and avant-garde films; a small collection of photographs available for study and reference; a collection of the best films and photographs available for study and reference; a collection of the best films and photographs made by students in the Associate Degree program; and one of the largest collections of youth-made film in the country available for rental.

MEDIA INFORMATION: public information on media education, exhibition, employment, technology, community resources and financial assistance.

ARCHIVAL PRESERVATION: space for the storage of artists' films and photographs in FITC's walk-in vault.

FISCAL AGENT: FITC serves as fiscal agent, when required by foundations, for artists to receive grants.

GRANTS PROGRAM: a granting program specifically for individual film and video artists in Minnesota.

## THROUGH OUR EYES TRAINING & INSTRUCTIONAL GOALS

1.0 Supervisors will work individually with participants and their individual learning interests, styles and preferences to:

1.1 Help participants express their personal vision through completion of a film.

1.2 Provide appropriate positive reinforcement to build participants' confidence in themselves and their expression.

1.3 Provide counseling and referrals when need is indicated by participants and families.

1.4 Integrate participants' educational needs, cultures, life experiences, significant others and communities so that filmmaking becomes a vehicle for holistic, interdisciplinary learning.

1.5 Enable participants to make the decisions and choices concerning their film topics, production promotion, exhibition, and uses.

1.6 Encourage students to see and be accountable for the consequences of their decisions and actions.

1.7 Provide for participants to assume responsible, contributing roles in the community and the classroom.

2.0 Supervisors will create an atmosphere of mutual trust and respect and friendship so that participants will;

2.1 Feel free to work imaginatively and independently.

2.2 Respect and appreciate each other as individuals, as members of diverse cultures, and as individual producers.

2.3 Show their work to each other without fear of criticism.

2.4 Learn to observe, discuss and analyze visual media intelligently, including their own work.

2.5 Not be offended by or defensive about discussions concerning film content.

2.6 Work cooperatively and interdependently.

3.0 Participants will be supplied with adequate materials, equipment, and resources to avoid economic discrimination;

3.1 Material will be available for experimentation and independent shooting.

3.2 Transportation to cultural events, exhibits, and on-location filming, community and professional facilities will be provided.

3.3 Community and private industry volunteers will assist in the implementation of the program, and participants will be encouraged to investigate and use resources outside the school and CETA worksites.

3.4 Student interns, visiting artists, and professional consultants will provide technical assistance to students on a regular basis.

3.5 Youth will earn academic credit and wages for active participation.

4.0 Participants will be treated as independent image makers expressing and controlling their personal vision. Participants will:

4.1 Learn to use the equipment necessary to express their ideas competently.

4.2 Come to know media as subjective expressions controlled by the choices, attitudes, and motives of the producer.

4.3 Assume responsibility for the planning, execution, and exhibition of their products.

4.4 Recognize that media have final products and improve in the ability to act independently, assert self-discipline, and complete a range of conceptual and technical tasks.

5.0 Participants will gain cultural and artistic exposure and will:

5.1 Be exposed to new ways of seeing and thinking by viewing works of film artists and visiting commercial and non-commercial screening and production locations and cultural arts centers.

5.2 Learn about intercultural communication through film, and study cultures and social groups including adolescents, as depicted in film.

5.3 Exchange their work, information, and life experiences with each other through filmmaking.

6.0 Participants will gain increased knowledge by employability skills and development by:

6.1 Being introduced to professional artists, technicians, instructors, counselors, writers, administrators, and researchers as role models.

6.2 Visiting various community and employment agencies, film and television production labs and studios, and other places of employment in the film industry.

6.3 Working with adults and youth employed in the media arts on a daily long-term basis, during regular hours.

6.4 Producing and presenting personal and collaborative products for various public and private markets.

6.5 Having access to internships and individual contracts throughout the duration of CETA employment.

6.6 Initiating, conceptualizing, contracting, negotiating, budgeting, and collaborating on work for clients.

6.7 Researching, taping, and filming exercises and final products concerning teenage experience with unemployment, work, careers, and training.

6.8 Learning about constructing, and using individual written resumes.

6.9 Practicing interview and job-seeking skills beginning with program application to post-termination.

6.10 Being introduced to professional contacts and a broader geographic work area.

7.0 Participants will gain competency in their own communication skills by:

7.1 Conducting public and in-house presentations of personal films.

7.2 Developing critical listening and viewing skills.

7.3 Increasing concentration and attention spans.

7.4 Developing interests and abilities in basic skills through integration and practical application of these skills.

7.5 Participating as equals in oral discussions, interviews, and evaluations, staff meetings, and product/film presentations.

7.6 Writing films, scripts, storyboards, and professional journals.

7.7 Adjusting to different ages, cultures, personalities, levels of responsibility, and points of view; working with adults and authorities on a professional basis.

7.8 Conducting numerous research, filmmaking, and job-seeking interviews.

7.9 Producing films and soundtracks as individuals and cooperative groups.

7.10 Learning to anticipate the outcome and effects of communication; developing sensitivity, efficiency, and competency in delivering information.

8.0 Participants will become more selective media viewers and more discerning consumers by:

8.1 Evaluating financial and commercial intent and quality of media.

8.2 Identifying persuasive propositions in the media.

8.3 Analyzing film content for political, cultural, and economic factors including discrimination and ethnocentricity.

8.4 Understanding, creating, and evaluating the illusory aspects of media, the purpose, and technology employed.

8.5 Learning, applying, and criticizing film technique and aesthetics.

8.6 Manipulating film and sound mediums.

9.0 Participants will develop in social, moral, and cognitive capacities by:

9.1 Assuming challenging roles as filmmakers, concept collaborators, production assistants, program staff, crew directors, and problem-solvers.

9.2 Making decisions and providing the direction for group and individual film products.

9.3 Working collaboratively with diverse peers and adults to meet real community needs and serve others.

9.4 Contributing and acting as a valuable resource to peers, schools, universities, families, professional artists, social service agencies, and the larger community.

9.5 Learning by doing; participating in applied educational experiences where personal actions and reactions affect others and have consequences for tangible collaborative products.

9.6 Empathizing and taking other viewpoints through film and concept construction, film and program operations and evaluations, character and script development and portrayal, film and social analysis.

9.7 Working out intrapsychic and interpersonal dif.iculties of past and present experiences through new communication, mental imagery, and problem-solving techniques.

9.8 Processing, seriating, and integrating information through complex mental and physical operations.

9.9 Coding and decoding information using abstract, symbolic, and experiential communication modes.

10.0 Participants will increase educational interests and pursuits by:

10.1 Learning in a non-school setting.

10.2 Participating in an interdisciplinary application of basic skills.

10.3 Seeing a personal need and future use of basic and specialized skills through an immediate, practical, and employable application of skills.

10.4 Learning and using advanced decision-making, goal-setting, and attainment skills and applying this thinking and planning skills to personal and long-range decisions.

10.5 Achieving success in social and educational competencies at Through Our Eyes.

10.6 Forming a commitment and positive attitude toward an educational activity/program encouraging facilitating and monitoring public school attendance.

10.7 Working in cooperation with community, school, CETA, family, and TOE guidance and support services.

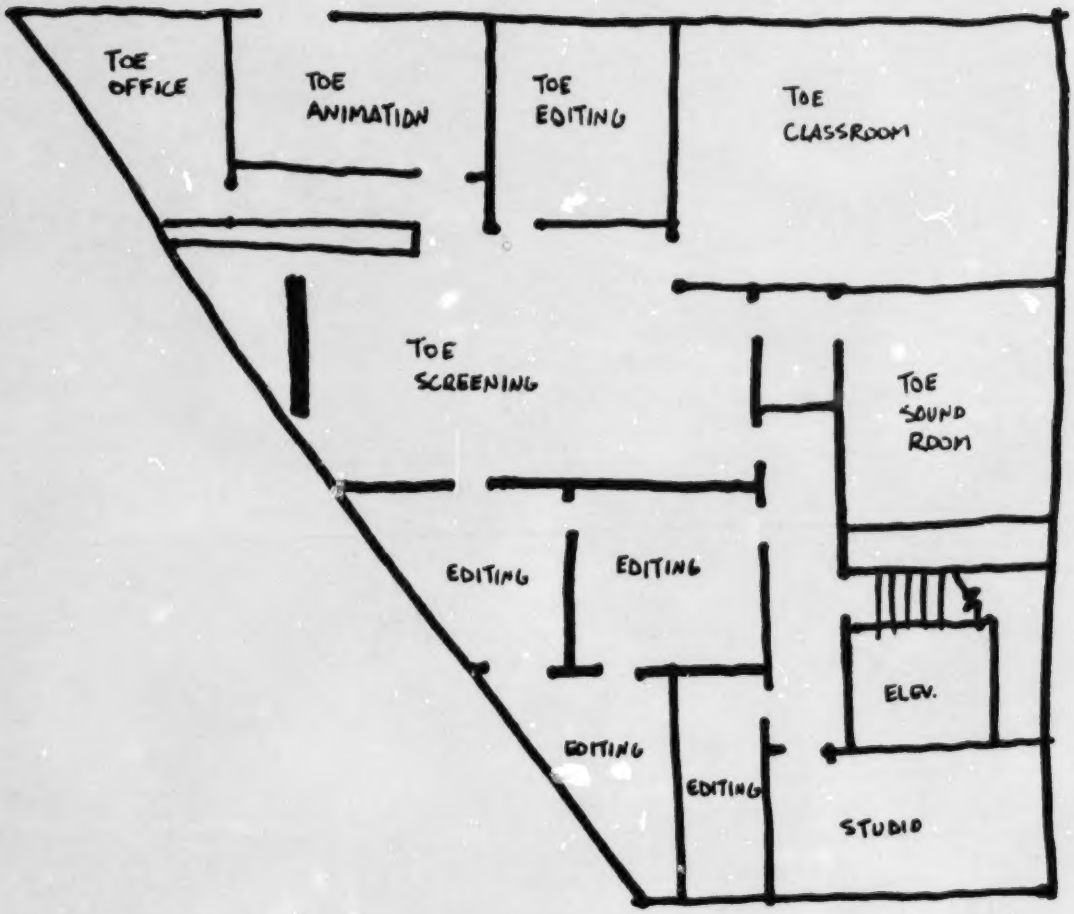
10.8 Receiving individualized, competency-based instruction.

10.9 Learning through a medium, methodology, and setting that complements personal and cultural learning styles, preferences, and experiences.

10.10 Concentrating on strengths, needs and abilities while learning and reinforcing alternative ways of compensating for disabilities.

10.11 Working daily with positive personal and academic role models.

10.12 Receiving continual individual and group support for ideas, abilities, potentials, interests, and personal learning pace and methods.




FILM IN THE CITIES
THIRD FLOOR
2/81

FILM IN THE CITIES EQUIPMENT USED BY THROUGH OUR EYES

Instruction

| | |
|---|---|
| ( 2) | Elmo ST 1200 sound projectors |
| ( 3) | Eumig Mark 6 10B silent projectors |
| ( 7) | Kodak XL330 cameras |
| ( 6) | Sankyo EM60 XL cameras |
| ( 2) | Elmo 6 12S XL sound cameras |
| (10) | Minnette viewers |
| (10) | Ciro splicers |
| ( 5) | Superscope 190 cassette recorders |
| ( 2) | Pioneer ¼" reel-to-reel recorders |
| ( 1) | Sanyo turntable; Pioneer amplifier |
| ( 1) | Sony mixer |
| ( 5) | Condenser microphones |
| ( 4) | Sound readers |
| ( 4) | Star D tripods |
| ( 6) | Scoop lights |
| ( 4) | Light stands |

Research

Sankyo Model 193 recorder
Sankyo 7070 transcriber

# FILM IN THE CITIES EQUIPMENT USED BY THROUGH OUR EYES*

## Super 8

Elmo GS 1200 sound projectors
Eumig 610D S8 projectors
MKM 4-plate flatbed editing table
Super 8 sound editing bench
Film striper

## 16 mm

Pageant projector
Hot splicer
Tape splicer
Bolex Rex camera
Synchronizer

## Sound

TEAC A3440 with DBX 4-Ch tape deck
TEAC A6100 ½-track tape deck
TEAC Model 3 mixer
Technic amplifier
Sound Craft Equalizer
Bose 301 speakers (4)
AKG 3 mod microphone
Mic stand
Sony shock-mount
Microphones
Headphones
Cassette recorders
JBL speakers

## Video

JVC video recording deck
Sony 19" b/w monitor
Sony 13" color monitor
Sony CVM 1250 color monitor
Sony 3800 1/4" portable recording deck
Sony 1610 DXC color video camera
Kodak VPI S8 video transfer machine

## Other

Quickset tripod
Peter Lisand shoulder brace
Bolex tripod
Kodak 76 DH slide projector
Sekonic light meter
Dryser movie screen
Lowell D-4 quartz lighting kit
Lowell softlights
Polaroid SX-70
Omega B-22 enlarger
Developing tanks and reels

*This additional equipment was used occasionally for specific workshops or purposes.

## THROUGH OUR EYES VISITING ARTISTS AND OTHER GUESTS

Chris Mulkey, actor--lecture on the business of acting in Hollywood. Viewed his work in an independent 16mm feature film made in Minnesota, Loose Ends, and a tape of his work in television, Charlie's Angels.

Danielle Fredrickson, filmmaker--lecture on the difference between independent and commercial film work. Viewed her work.

Gregory Winter, filmmaker and lighting technician at Walker Art Center--lighting workshop.

David Sloss, filmmaker and equipment manager, Film in the Cities--lecture and demonstration on film stocks.

Timothy Tigerman, filmmaker--workshop on special effects.

Tom DeBiaso, filmmaker andprofessor of filmmaking at the Minneapolis College of Art and Design--shot 16mm film of Through Our Eyes youth.

Don Morstaad, filmmaker and producer (KSTP-TV)--lecture on the production of a youth-related program, Steamroller.

Bobby Rosen and Barb Berlowitz, actors, Theatre de la Jeune Lune--acting workshop.

Jeff Jones, musician--demonstration of the synthesizer.

Carei Thomas, musician--discussion of music philosophy. Heard his work.

Paul Auguston, filmmaker and Filmmaker-in-Residence, Utah--sound workshop.

John Gaspard, filmmaker--screened and discussed his Super-8 feature film, No More Looking Back.

Sheryl Mousley, coordinator of the Film in the Cities Associate Degree in Filmmaking program--discussed college admissions, financial aid, and opportunities in film.

John Mirocha, University of Minnesota Career Studies Counselor--discussed resumes and skill inventory.

Homer Lambrecht, composer and professor of music, University of Wisconsin, Madison, FITC faculty--lecture on new music.

Joan Strommer, filmmaker and professor of film, Commonwealth University, Virginia--screened and discussed her films, Twins and Mother.

## THROUGH OUR EYES FIELD TRIPS

University of Minnesota--screening of Robert Flaherty's documentary, Moana, introduced by his daughter.

Film in the Cities Gallery--exhibit of Eadward Muybridge photographs.

Macalester College--screening of Metropolis by Fritz Lang.

Walker Art Center--exhibition of paintings by William Wiley.

Minneapolis College of Art and Design--tour; observed filmmaker Molly Davies shoot a three-camera 16mm film of dancers.

Radisson Hotel, Minneapolis--filmed the Governor's Conference on Youth Employment.

Hennepin Center for the Arts--observed a television crew videotape a theatre performance.

Metropolitan art supply centers--acquainted youth with art supplies.

University of Minnesota--lecture/demonstration of synthesizer.

Pillsbury-Waite Community Center--film workshop for young people, taught by TOE participants.

Sly-Fox Films--toured film processing plant.

Walker Art Center--viewed the Picasso exhibition.

Conciliation Court--observed session involving legal aspects of photography.

Minneapolis Public Library--research for documentary, What's Work?

Students Serving Students--research for documentary, What's Work?

St. Paul's St. Patrick's Day Parade--shoot.

Communication Arts School--toured school of commercial film and photography.

Spring Hill Conference Center--attended conference on the future of national youth service.

Loring-Nicollet Alternative School--brainstormed project ideas with students.

Marshall-U High School--narrative film crew discussed project with school principal.

Lake of the Isles--location shoot for narrative film crew.

Urban League--location shoot of Craig Jones, employment counselor, by documentary film crew.

THROUGH OUR EYES FIELD TRIPS continued

Glendale Day Care Center--location shoot by documentary film crew.

National Youth Sciences Fair--location shoot by documentary film crew.

Minnesota Dance Theater--location shoot.

Lake Phalen--location shoot by documentary film crew.

Downtown YMCA--location shoot by narrative film crew.

University of Minnesota--location shoot by narrative film crew.

3M, Inc.--location shoot by documentary crew.

Commercial Film Theater--saw The Empire Strikes Back.

Urban League--documentary shoot of Craig Jones.

TOE student mother's house--narrative crew shoot.

WTCN-TV station--tour.

Minnesota Zoo--recorded location sounds.

Eisenminger Adolescent Education Center--discussed producing a film.

Eisenminger Adolescent Education Center--introductory camera workshops for Center's students.

Commercial Film Theater--saw Blues Brothers.

Camp Sunrise--toured camp and discussed film production.

Katahdin School for Youth Offenders--screening discussion of TOE films.

Delden Film Lab--tour and discussion with owner.

Cine Sound II--tour sound/film studio.

Camp Sunrise--camped and shot film

# THROUGH OUR EYES FILMS

Personal Films

| | |
|---|---|
| Pat Pilla | A Very Odd Day |
| Steve Beste | The Robbery |
| Mark Honkala | Xiphondontid in God's Country |
| Anthony Tyner | Finding the Body |
| Paul Dahlberg | The Day Claysville Changed |
| Robert Barber | Special Effects |
| Linda Larson | My Baby Does Good Sculpture |
| Tom Tourtillott | As I See It |
| Dave Fleisher | Let's Go Fishing |
| Chris Pluth | Chimneys |
| Murray Richardson | Animal Research |
| Robert McKenna | Neon Lights |
| Jeff Seubert | Animations |
| Murray Richardson | Portrait of a Dancer |

Collaborative Films About Youth and Work:

The Long Run (narrative on youth perspectives on unemployment)

What's Work? (documentary of teenage employment experiences)

Collaborative Films Commissioned by Clients:

Camp Sunrise (documentary on a CETA work camp)

Tread Softly On My Dreams (docudrama about "learning disabilities" made with students of the Eisenminger Adolescent Education Program)

Available for rental through Film in the Cities, 2388 University Avenue, St. Paul, MN 55114 (612) 646-6104

## THROUGH OUR EYES FILM SCREENINGS

The Bridge Treatment Center and Safe House for Youth, Minneapolis, MN

Center for Youth Development and Research, U of M, Minneapolis, MN

Dayton's Bluff Elementary School, St. Paul, MN

Department of Labor, Washington, D.C.

Department of Speech of Communications, U of M, Minneapolis, MN

Department of Veterinary Medicine, U of M, Minneapolis, MN

Film in the Cities, St. Paul, MN

Governor's Council on Employment & Training, St. Paul, MN

Grand Rapids High School, Grand Rapids, MN

International Conference of the Society for Applied Anthropology, Edinburgh, Scotland

Katahdin School for Youth Offenders, Minneapolis, MN

Landmark Center, St. Paul, MN

Loring-Nicollet High School, Minneapolis, MN

Marshall University High School, Minneapolis, MN

Minneapolis College of Art & Design, Minneapolis, MN

Minnesota Association of Professional Anthropologists, Minneapolis, MN

Minnesota Youth Programs Committee, Department of Economic Security, St. Paul, MN

Mixed Blood Theatre, Minneapolis, MN

Montevideo High School, Montevideo, MN

National Commission on Resources for Youth, New York, NY

National Conference of the Society for Applied Anthropology, Denver, CO

New Connections Treatment Center, St. Paul, MN

Phillips Junior High School, Minneapolis, MN

S.E. Free School, Minneapolis, MN

THROUGH OUR EYES FILM SCREENINGS continued

St. Paul Shriner's Hospital, Special Education Program, Minneapolis, MN

West High School, Minneapolis, MN

Winona State University, Winona, MN

Worthington High School, Worthington, MN

YMCA, Edinburgh, Scotland

ACKNOWLEDGEMENTS

The Through Our Eyes staff and participants would like to express appreciation for the many individuals and agencies who made this project possible:

Susan Johnson, Dick O'Toole, Joyce Walker, and the Department of Economic Security; Statewide CETA Coordination; Gary Bowman and the Department of Education; Jacqui Scholholm, St. Paul Prime Sponsorship; Ron Finnegan, Adele Zimmerman, and CETA Coordinators at the St. Paul Center for Youth Employment and Training ("Baker School"), Tom Brian and St. Paul Evening High; Dr. Marjorie Niehart and the St. Paul Curriculum Committee; the St. Paul Schools; Dianne Speten and Roseville CETA; Donna Harris and the Minneapolis Prime Sponsorship; Bob Burns and staff of the Minneapolis Lehman Center; Minneapolis CETA coordinators, notably Cheryl Pittman and Michael Hopps; Wayne Sether, Stan Fure, Byron Schneider, and the Minneapolis Public Schools with a special thanks to Beverly Cottman and Jim Pogler for being "the bad guys" on film; the Film in the Cities staff, including: Ginny Duffin, Roger Schmitz, David Sloss, Bob Tess, and the Equipment Room; Jim Dozier, building manager; Sheryl Mousley, Director of Education; Tania Wahl, Admissions Counselor; Terry Whitman, Registrar; Sally Dixon, Program Director; Kate Kinney and Phil Grant, Administrative Assistants; Richard Weise, Executive Director; Paul Eide and the U of M Media Resources and AV Library; the Minneapolis Public Film Library; Pat Shells and Marcle Productions; Richard Peterson, Melinda Ward, and Walker Art Center; Dennis O'Rourke and CineSound 2; Sly Fox Films; Deldon Lab; John Mirocha; U of M Department of Career Development; Lois Brokering, Curriculum and Teaching Consultant; Linda Eisenstadt, typist; Craig Jones and the Minneapolis Urban League; Craig Lendeman and Camp Sunrise; Sally Wiley and Christine and the Eisenminger Adolescent Education Program; Tom Bartholemay, Anthropology Student Intern, and Dr. James P. Spradley, Department of Anthropology and Interns Supervisor of Macalester College; Anita Weatherall, Mass Communications Intern of the U of M; John Gaspard, Don Hiney, and the many visiting artists, parents, friends, and relatives who volunteered their services and talents, including Jeanne Johnson, Laura Parham, Barb Hunn, and the

Keys Restaurant. The principal investigator is especially thankful to the following colleagues for their conscientious criticism of the first draft report: Linda Bright, Director, Sojourner Truth Education Project; Cynthia Cone, Professor, Department of Anthropology, Hamline University; Andrew Collins, Professor and Research Associate, U of M Institute of Child Development; Charles Norman, Educational Specialist, Macalester College; Dianne Peterson, Associate Director, Film in the Cities. Specially appreciated are Paul Auguston, Jane Morris, Cassandra Nelson, and Clyde Weaver, for enduring our commitment to the work and the young people, and finally, thanks to the First Security State Bank on University and Raymond for letting the participants "rob" them so many times.

No part of this report, Youth and Film, is to be read as necessarily implying the support of the staff of Film in the Cities, the Department of Economic Security, the Eisenminger Adolescent Education Program or the University of Minnesota.

June, 1981